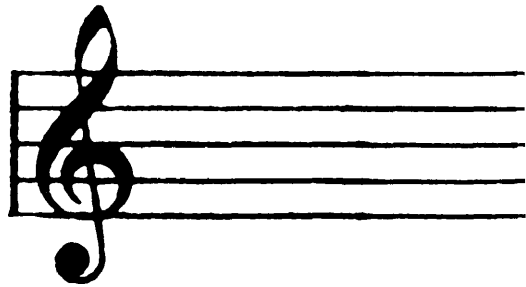


Proceedings

**Cantors
Assembly
Twenty-seventh
Annual
Convention
May 12-16, 1974**



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Prepared for publication by Hazzan Samuel Rosenbaum

Sunday, May 12

- 4:00

P.M.

Registration/Lobby

Convention Desk
- Music Display
- 6:30

P.M.

Maariv/Conference

Center Synagogue
- Officiating:
- Hazzan Edward Berman, Paramus, N.J.
- Gabbai Hazzan Yehudah Mandel
- 7:30

P.M.

Opening Banquet/Dining Room
- Chairman: Hazzan David Tilman New York City
- Havah Nashir Hazzan Ian Alpern. N Miami Beach, Fla.
- Birkat Hamazon. Hazzan David Axelrad, Framingham, Mass.
- 10:00

P.M.

Grossinger

Show/Lounge

Monday, May 13

8:00 A.M. Shaharit/Conference Center Synagogue

Officiating: Hazzan Paul Carus, East Meadow, N.Y.

Baal Keriah: Hazzan Daniel Green, Toms River, N.J.

D'var Neginah: Hazzan Moshe Nathanson, New York City

9:00 A.M. Breakfast/Dining Room

10:30 A.M. Panel Discussion A/Conference Center 1

Chairman: Hazzan David J. Leon, Bridgeport, Conn.

"Bar Mitzvah Instruction: Chore or Challenge"

Participants: Hazzan Leon Lissek, St. Louis, Mo.

Hazzan Marshall A. Portnoy, Louisville, Ky.

Hazzan David Tilman, New York City

Discussion

11:45 A.M. Panel Discussion B/Conference Center 1

Chairman: Hazzan Abraham Salkov, Baltimore, Md.

"Confronting the Time Problem"

Participants: Hazzan Ben W. Belfer, Rockville Center, N.Y.

Hazzan Morton Kula, Haddon Heights, N.J.

Hazzan Moshe Taube, Pittsburgh, Pa.

Discussion

1:00 P.M. Luncheon/Dining Room

Monday, May 13

**4:00 P.M. Convocation of the Jewish Theological Seminary of America/
Conference Center Synagogue.**

Processional	Rabbi Morton Leifman, Chief Marshall
Presiding	Rabbi David Kogen, Assistant Chancellor
Invocation	Hazzan Samuel Rosenbaum, Executive Vice President, Cantors Assembly
Remarks	Dr. Max Wohlberg, Faculty, Cantors Institute
Address:	"An Ancient Biblical People and Their Chant" Dr. Johanna Spector, Faculty, Cantors Institute
Mi Sheberach (M. Taube)	Hazzan Moshe Taube, Pittsburgh, Pa.

Presentation of "Fellow" Awards.

Hazzan Leon G. Bennett, Los Angeles, Calif ; Hazzan David Brandhandler, Chicago, Illinois; Hazzan Harold Brindell, River Forest, Illinois; Hazzan Gerald DeBruin, Tonawanda, New York; Hazzan Samuel Dubrow, Cedarhurst, New York; Hazzan Joseph Eidelson, Brooklyn, N.Y.; Hazzan Ephraim Rosenberg, Toronto, Canada; Hazzan Sidney Scharff, Rumson, New Jersey; Hazzan Hyman I. Sky, Kansas City, Missouri; Hazzan Harry Weinberg, Philadelphia, Pa.

Birkat Kohanim (S. Braslavsky) Hazzan Gregor Shelkan, President, Cantors Assembly
Recessional

Reception immediately following Convocation/Conference Center 12

We are grateful to the members of the New York Metropolitan Region's Chorus and to its director, Mr. Richard Neumann, for their participation in the Convocation.

Burton H. Scalin, Organ

Fellows of the Cantors Institute

HAZZANIM:

Shabtai Ackerman, Birmingham, Mich.
 Harry Altman, Freeport, N.Y.
 Joseph Amdur, Mt. Vernon, N.Y.
 Morris Amsel, Minneapolis, Minn.
 Morris Avirom, Middletown, N.Y.
 Emanuel J. Barkan, Netanya, Israel
 Jacob Barkin, Southfield, Mich.
 Saul E. Bashkowitz, Brooklyn, N.Y.
 Ben W. Belfer, Rockville Centre, N.Y.
 Gabriel Berkovitz, Akron, Ohio
 Mario Botoshansky, Brooklyn, N.Y.
 Paul Carus, E. Meadow, N.Y.
 Nathan L. Chaitovsky, Philadelphia, Pa.
 Tevele Cohen, Chicago, Ill.
 Josef R. Cycowski, Palm Springs, Calif.
 Abraham J. Denburg, Baltimore, Md.
 Simon Domowitz, Peekskill, N.Y.
 Aaron I. Edgar, Omaha, Nebraska
 Gershon Ephros, Rego Park, N.Y.

Abraham J. Ezring, Rock Island, N.Y.
 Nicholas Fenakel, Farmington, Mich.
 W. Belskin Ginsburg, Philadelphia, Pa.
 Solomon Gisser, Montreal, Canada
 William Z. Glueck, Jackson Heights, N.Y.
 Bernard Glusman, Nashville, Tenn.
 Leon Gold, Springvale, Maine
 Eugene Goldberger, San Diego, Calif.
 Isaac Goodfriend, Atlanta, Ga.
 Todros Greenberg, Chicago, Ill.
 Morris Greenfield, Elgin, Ill.
 Paul Grob, Portsmouth, Va.
 Charles S. Gudovitz, Buffalo, N.Y.
 Isaiah Guttman, Richmond Hill, N.Y.
 Herman Hammerman, Los Angeles, Calif.
 Michal Hammerman, Brookline, Mass.
 Saul Z. Hammerman, Baltimore, Md.
 Yehudah L. Heilbraun, Hollywood, Fla.
 Mordecai G. Heiser, Pittsburgh, Pa.

Gabriel Hochberg, Newton, Mass.
 William S. Horn, Scranton, Pa.
 Simon Kandler, Chestnut Hill, Mass.
 Saul Kirschenbaum, Ventnor City, N.J.
 Irving Kischel, Hyde Park, Mass.
 Louis Klein, Oak Park, Mich.
 Jacob S. Kleinberg, Hempstead, N.Y.
 Benjamin Klonsky, Reading, Pa.
 Arthur S. Koret, W. Hartford, Conn.
 David J. Kusevitsky, Brooklyn, N.Y.
 David J. Leon, Bridgeport, Conn.
 Harold Lerner, Syracuse, N.Y.
 Morris Levinson, Maplewood, N.J.
 William Lipson, Miami, Florida
 Morris Lowy, Forest Hills, N.Y.
 Harry Lubow, Swampscott, Mass.
 Yehudah L. Mandel, Philadelphia, Pa.
 Aaron Mann, Mobile, Ala.
 Philip Marantz, Chicago, Ill.

Abraham Marton, Jacksonville, Fla.
 H. Leon Masovetsky, Jerusalem, Israel
 Saul Meisels, Cleveland Heights, O.
 Nathan Mendelson, Montreal, Can.
 Kurt Messerschmidt, Portland, Me.
 Allan Michelson, Sepulveda, Calif.
 Edgar Mills, Hillside, N. J.
 Moshe Nathanson, New York, N. Y.
 Paul Niederland, Utica, N. Y.
 Ben Gershon Nosowsky, Santa Barbara, Calif.
 Morris I. Okun, Richmond, Va.
 Elija Olkenetzky, Silver Springs, Md.
 Akiva Ostrovsky, Birmingham, Ala.
 Ivan E. Perlman, Providence, R. I.
 Norman Periman, San Antonio, Tex.
 Morris Pernick, Beer Sheva, Israel
 Irving Pinsky, Waterbury, Conn.
 Morton Pliskin, Chicago, Ill.
 Abraham B. Shapiro, Lynbrook, N. Y.

Samuel Postolow, Forest Hills, N. Y.
 David J. Putterman, New York, N. Y.
 Abraham Rabinowitz, White Plains, N. Y.
 Abraham Reiseman, Miami Beach, Fla.
 Yaacov Y. Renzer, N. Miami Beach, Fla.
 David Reznik, Tel Aviv, Israel
 Abraham J. Rose, Quincy, Ill.
 Louis Rosen, Brooklyn, N. Y.
 Samuel Rosenbaum, Rochester, N. Y.
 Joshua H. Rosenzweig, Tel Aviv, Israel
 Jacob Rothblatt, Kansas City, Mo.
 William R. Rubin, New York, N. Y.
 Abraham Salkov, Baltimore, Md.
 Morris Schorr, Elizabeth, N. J.
 Robert H. Segal, New York, N. Y.
 Morton S. Shanok, Salem, Mass.
 Gregor Sheikan, Newton Centre, Mass.
 Benjamin Siegel, Great Neck, N. Y.
 Morris Siegel, Easton, Pa.

Kurt Silbermann, Englewood, N. J.
 David I. Silverman, St. Louis Park, Minn.
 Moses J. Silverman, Chicago, Ill.
 Saul Silverman, Los Angeles, Calif.
 Jacob H. Sonenklar, Oak Park, Mich.
 Pinchas Spiro, Des Moines, Iowa
 Charles Sudock, Seal Beach, Calif.
 Moshe Taube, Pittsburgh, Pa.
 Carl Urstein, Los Angeles, Calif.
 George Wagner, Houston, Texas
 Jacob Wahrman, Brooklyn, N. Y.
 Isaac I. Wall, Merion, Pa.
 Abba Y. Weisgal, Baltimore, Md.
 Max Wohlberg, Long Beach, N. Y.

Monday, May 13

6:00 P.M. Maariv/Conference Center Synagogue

Officiating: Hazzan Saul Breeh, Miami, Florida

Yizkor: Isadore Adelsman, Bernard Alt, Gedaliah Bargad, Akibah Bernstein, Sigmund Blass, Harry Brockman, David Brodsky, William H. Caesar, David Chasman, Jordan Cohen, Joseph Cysner, Harry Freilich, Henry Fried, Abraham Friedman, Marcus Gerlich, Leib Glanz, Myro Glass, Judah Goldring, Jacob Goldstein, Jacob Gowseiw, William Hofstadter, Jacob Hohenemser, Aaron Horowitz, Israel Horowitz, David Jacob, Abraham Kantor, Abraham Kaplan, Adolph Katchko, Jacob Koussevitsky, Simon Kriegsman, Zachary Kuperstein, Sigmund Lipp, Asher Mandelblatt, Joseph Mann, Gerson S. Margolis, Bernard Matlin, William Sauler, Itzik Schiff, Alvin F. Schraeter, Jacob Schwartz, Joseph Schwartzman, Samuel Seidelman, Abraham Shapiro, Ruben Sherer, Hyman Siskin, Jacob Sivan, Mendel Stawis, Isaac Trager, Julius Ulman, Solomon Winter.

Hesped: Hazzan Yehudah L. Mandel, Philadelphia, Pa.

7:00 P.M. Dinner/Dining Room

Chairman: Hazzan Ivan Perlman, Providence, R.I.

Havah Nashir: Hazzan Nathan Lam, Syosset, N.Y.

Birkat Hamazon: Hazzan Edmond A. Kulp, New London, Conn.

9:30 P.M. "From Shtetl to Stage Door"/Playhouse

A multi-media extravaganza highlighting the Jewish roots of the American musical theatre, written and presented by Jack Gottlieb with Cantor Richard Botton, of Long Beach, N.Y.

Tuesday, May 14

8:00 A.M. Shaharit/Conference Center Synagogue

Officiating: Hazzan Morris Okun, Richmond, Va.

D'var Neginah: Hazzan Sholom Kalib, Detroit, Mich.

9:00 A.M. Breakfast/Dining Room

10:30 A.M. Annual Meeting/Conference Center (Executive Session)

Chairman Hazzan Gregor Shelkan. President, Cantors Assembly

Greetngs to New Members: Hazzan Morton Shames, Chairman

Standards and Qualifications Committee

President's Message: Hazzan Gregor Shelkan

Report of the Executive Vice President: Hazzan Samuel Rosenbaum

Report of the Nominations Committee: Hazzan William Belskin Ginsburg
Elections

Good and Welfare

Tuesday, May 14

1:00 P.M. Luncheon/Dining Room

3:00 P.M. Audition/Playhouse

The New World Consort, an exploration of the music and Instruments of Medieval Jewry
featuring Mary Anne Ballard, Rosemarie Caminiti, Robert Cowart, William Mount

6:00 P.M. Maariv/Conference Center Synagogue

Officiating: Hazzan Ephraim Rosenberg, Toronto, Ontario
Installation of Officers and Newly Elected Members of the Executive Council,
Hazzan David J. Puttermann, New York City

7:00 P.M. Reception for Delegates and Guests/Terrace Room

8:00 P.M. Dinner/Dining Room

Chairman: Hazzan Michal Hammerman, Boston, Mass.
Havah Nashir: Hazzan David S. Myers, Utica, N.Y.
Birkat Hamazon Hazzan Morton Shames, Springfield, Mass
Presentation of Kavod Awards

Tuesday, May 14

10:00 P.M. Concert/Playhouse

Hazzan Mischa Alexandrovich in Recital

The voice of Mischa Alexandrovich, the great Russian Jewish tenor, can now at last be heard by Western audiences. Alexandrovich, holder of the highest honors ever accorded a performing artist by the Soviet Union, sold over a million records annually in the U.S.S.R. for the past 20 years and has given an estimated 6,000 concerts since the end of World War II, appearing before live audiences of several million people.

Like his compatriots Oistrakh and Rostropovich, Alexandrovich received **many** invitations to perform abroad, but because of his long-voiced hope to emigrate to Israel, permission to appear outside the Soviet Union was heretofore **denied** him. Finally, last March, he was granted an exit visa and made his first appearances in Israel in the Spring of 1972.

Born in Latvia, Alexandrovich made his debut at the age of nine, in Riga. Though he concertised throughout his adolescence, his voice developed into a beautiful lyric tenor and at nineteen he became a pupil of Gigli in Milan. He was also at that age, the Cantor of the Central Synagogue in Manchester, England, and during that period appeared in concert in France, Austria and Poland.

An incredibly versatile artist, Alexandrovich moves from Italian bel canto to the German, French and Russian art song, South American and Spanish works, Italian street songs, folk songs of all nations, and of course, cantorial music, with equal facility.

Hazzan Alexandrovich **will** announce his own program.

Wednesday, May 15

8:00 A.M. Shaharit/Conference Center Synagogue

Officiating: Hazzan Morris Semigran, Quincy, Mass

D'var Neginah: Hazzan Pinchas Spiro, Des Moines, Iowa

9:00 A.M. Breakfast/Dining Room

10:30 A.M. Workshop A/Conference Center

Chairman: Hazzan Alan Edwards, Philadelphia, Pa.

"A New Perspective on Hazzan-Congregation Relationships"

A discussion of the legal, financial and personal responsibilities of Congregation to Hazzan, Hazzan to Congregation.

Hazzan William Belskin-Ginsberg, Philadelphia, Pa.

11:45 A.M. Workshop B/Conference Center

Chairman: Hazzan Morris Levinson, South Orange, N.J.

"The Hazzan and the Media"

A conversation with Sid Darion, Manager of Public Affairs, ABC Television News, the guiding spirit behind "Directions, 1974" award winning television program which reports, examines and reflects the continuing dynamic changes that affect and influence the religious thinking of today.

Wednesday, May 15

1:00 P.M. Luncheon/Dining Room

3:00 P.M. Audition/Playhouse

"Haggadah" by Morton Gold presented by Hazzan Harold Lerner, Syracuse, New York, soloists and the Jamesville Dewitt High School Chorus of 100.

6:00 P.M. Maariv/Conference Center Synagogue

Officiating: Hazzan Louis Danto, Toronto, Ontario, Canada
Birkat Kohanim: Hazzan Abba Weisgal, Baltimore, Md.

7:00 P.M. Gala Banquet/Dining Room

Chairman: Hazzan Gregor Shelkan, Boston, Mass.
Havah Nashir: Hazzan Erno Grosz, Forest Hills, N.Y.
Birkat Hamazon: Hazzan Hyman Gisser, Montreal, Canada

Wednesday, May 15

10:00 P.M. Hazzanim in Recital/Playhouse

R'tzei, M. Ganchoff

Hazzan Abraham Mizrachi, Albany, N.Y.

Baruch Adonai Bayom, L. Miller

Hazzan Hyman Sky, Kansas City, Mo.

Misratzeh B'rachamim, J. Rappaport

Hazzan Eliezer Kirshblum, Toronto, Canada

Zochrenu Bezikoron Tov, L. Edelstein

Hazzan Gabriel Berkovitz, Akron, Ohio

Ki K'shimcho, J. Rosenblatt, Arr. Malavsky

Hazzan Israel Barzak (Accompanied by Raymond D. Whalen)

Vilrusholayim Ircho, A. Ellstein

Hazzan Charles Bloch, New York City

Birchas Kohanim, A. Ellstein

Hazzan Joseph Bach, Allentown, Pa.

Mr. Burton H. Scalin, Accompanist

Thursday, May 16

8:00 A.M. Shaharit/Conference Center Synagogue

Officiating: Hazzan David Kane, Long Beach, Calif.

Baal Keriah: Hazzan Daniel Green, Toms River, N.J.

9:00 A.M. Breakfast/Dining Room

10:30 A.M. Committee Meetings

(To be announced)

1:00 P.M. Closing Luncheon/Dining Room

Convention Committees

Planning Committee

Ivan E. Perlman, Chairman; David Tilman, Co-Chairman

Farid Dardashti, Alan Edwards, Daniel Green, Michal Hammerman,
Morton Shames

Ex Officio: Yehudah Mandel, Saul Meisels, Gregor Shelkan,
Moses J. Silverman, Samuel Rosenbaum, David Leon

Management Committee

Leon Lissek, Chairman; Bruce M. Wetzler, Co-Chairman
Members of the Executive Council

MONDAY MORNING, MAY 13; 1974

Panel Discussion A:

"Bar Mitzvah Instruction: Chore or Challenge"

Chairman: Hazzan David J. Leon

Participants: Hazzan Leon Lissek
Hazzan Marshall A. Portnoy
Hazzan David Tilman

Hazzan Lissek:

We are all aware of the ever-present danger that Bar Mitzvah instruction can become a boring chore for the teacher. The material itself does not present a challenge to the teacher, and its frequent repetition, year after year, can become a dull routine. But while the material remains constant, each Bar Mitzvah student himself can present a new challenge to the teacher. And the teacher must live up to this challenge with a fresh approach to each child, who must be reached on his level.

The teacher's private problems and frustrations are not in the awareness of the child who enters his first lesson with the excitement of this most important day in his young life, his Bar Mitzvah. My experience has proven that most children at this time, if approached the right way, have a deep desire to accomplish and to do well. The Bar Mitzvah teacher can exploit this willingness to learn which can be expanded beyond the Bar Mitzvah curriculum to all areas of Jewish study.

Once the attitude of the teacher and the student has been established, a high level curriculum, which will be a challenge to the most brilliant child, must be established. Of course, this must be modified to meet the needs of children of lesser ability.

With proper training, each child can do well at his Bar Mitzvah. Most children can master the Trope while those with lesser talents in music can at least approximate it successfully.

Prior to the Convention this year, Samuel Rosenbaum, our Executive Vice President, asked me to speak about Bar Mitzvah teaching using the book, "Haftorah Chanting" by Pinchas Spiro, published by the Jewish Education Committee

Press, as a model. Though I do not use Hazzan Spiro's book in my normal teaching procedure, I have successfully adopted many of his techniques on my own.

Hazzan Spiro begins with a simple introduction explaining the procedure of reading the Torah and the nature of the trope signs on a 13 year-old level assuming no prior knowledge on the part of the student. He briefly describes the historical development of Torah reading thus placing it in perspective for the child. This could be part of a general orientation at the beginning of the course which motivates the child to learn more about "Taamey Hamikra" and Judaism.

One of the outstanding aspects of the book is the first presentation of the trope signs to the child. Here I feel that Hazzan Spiro has a tremendous insight in realizing that the child must learn to recognize and to use symbols that he has never seen in his life - it is like learning a new alphabet with applications that are completely strange to him. He therefore presents the trope signs in the most uncomplicated manner - leaving out the Hebrew words and signifying them with boxes. The trope signs appear either above or below a box. He then presents the Hebrew name of each sign followed by the musical notation with an explanation of how to chant it. Here again Hazzan Spiro takes into account the situation of many students - that they have studied musical instruments and are familiar with musical notations. I, myself, have done this frequently and find it to be a great aid to many students, as well as a thrill, that they can apply in Bar Mitzvah class something that they have mastered elsewhere.

To the student with limited musical training, to whom musical notation means very little, Hazzan Spiro suggests the use of broken lines - ascending and descending to signify the pattern of the musical phrase.

After the initial presentation of the new material in each chapter, a fun-exercise is provided which can be used during the lesson to check the child's comprehension, and be assigned for review at home.

At the end of each lesson, supplementary material for the advanced student is provided. In my opinion, this material is within the grasp of most average students, but the fact that it is labelled as advanced, motivates every student to see if he can accomplish it.

The trope can only be mastered through continuous repetition. This presents a great challenge to the teacher, to make this material interesting to the child as well as to himself. Towards this end, Hazzan Spiro devotes an entire chapter to study techniques in which he presents various methods which can make the drudgery of the mastering of the trope into a game. He suggests the use of flash cards and presents various games in which they are used.

Review is crucial for the child and Hazzan Spiro closes chapters with a review of all material covered.

Practice exercises are presented at each phase of mastery. First, with groupings of trope signs without words, then taking specific trope phrases and placing them with different Hebrew words as they would appear in a Haftorah. Finally, he presents actual sentences from Haftorahs for the child's practice.

Perhaps our goal as teachers is the same as Hazzan Spiro's - that the student be given the tools through which he can learn any Haftorah on his own.

Hazzan Spiro first suggests that each student be assigned the reading of the current weekly portion as a first step. After several weeks of reading the current portion, he is asked to read and summarize. Finally, he is to read and summarize his own Bar Mitzvah portion, and further seek in it a meaning which is relevant to himself.

As a check on the child's grasp of the material, oral and written tests are *given* at various intervals during the class. He also provides a record of accomplishments in which the teacher records the progress of the child throughout the course. Cumulative exams are presented at the end of the book.

I am confident that the teaching of Bar Mitzvah can be a challenge to all Hazzanim when utilizing guide books such as the one by Hazzan Spiro.

It should be noted that although Hazzan Spiro's book deals only with Torah and Haftorah chanting, the Bar Mitzvah program should, of course, be expanded to cover other aspects of practical Jewish life from putting on Tephillin and chanting Birkat Hamazon and Havdalah, to possible learning of Nusah and trope of the Hamesh Megilot and special holiday trope. For the interested student and the willing and dedicated teacher, the realm is endless.

Outline of the Discussion

- A. Realities of the modern Bar/Bat Mitzvah
 - 1. Function of the Bar/Bat Mitzvah
 - 2. Alternatives
- B. Approaches to meaningful experiences
 - 1. The Junior Congregation
 - 2. Hebrew and Judaica studies
 - 3. The Bar/Bat Mitzvah Breakfast series
- C. Bar/Bat Mitzvah Instruction: The Classroom Experience
 - 1. Basic Judaism
 - 2. Liturgy
 - 3. Cantillation
 - a. General approaches
 - b. A Guide to Haftarah Chanting by
Hazzan Samuel Rosenbaum (New York: KTAV, 1973)
- D. Bar/Bat Mitzvah Instruction: The individual experience
 - 1. Format of an individual session
 - 2. Individualization
- E. Indicated Needs for further work
 - 1. A comprehensive guide to Bar/Bat Mitzvah
 - 2. Further refinement and research in cantillation

It is a pathetic fact of American Jewish life that the Bar/Bat Mitzvah ceremony often represents the culmination of a person's religious education and the zenith of his participation in Jewish life. The student walking away from the synagogue to the tune of Adon Olam is - more often than not walking away from Jewish involvement for good. He/she will be on the bimah only once more, and then only for a few minutes before the words of the rabbi and the sweet song of the hazzan are obliterated by the blaring band and noisy gaiety of the wedding reception. After that, the bimah will be seen only from afar, depending upon one's High Holiday ticket location. Involvement will begin once more when

children come, and religious education becomes part of "doing the right thing." The meaningless empty cycle begins again. Should the children rebel, or, God forbid, intermarry, the parents - who never made of their home a tabernacle - will wonder how this could possibly have happened to them.

Charged as we are with the sacred responsibility of preparing our youngsters for this great experience, it should not be our role to perpetuate this destructive cycle. The Bar/Bat Mitzvah program should not be designed to put the icing on the cake of Jewish education, but to let the child just begin to sense the beauty of the Jewish way of life. We attempt to instill attitudes and skills which the child will have for the rest of his/her life, not a few melodies which are promptly forgotten a few days after the presents are unwrapped, and the parents' only concern is the unwritten thank-you notes. We must not let our Bar/Bat Mitzvah ceremony become a farce whose only function is to offer up the child to the vagaries of adolescence - stamped, sealed, and delivered - as a bona fide Jew, socially acceptable. We must rather make Bar/Bat Mitzvah just the beginning, just the opening of the door to more mature Jewish insights that will continue to grow for a lifetime.

Many hazzanim and educators will immediately say - you are postulating a Gan Eden that can never be, because our children come from essentially unJewish homes which do not reflect traditional values and lifestyles. It is true that, whatever their synagogue affiliation, the vast majority of our congregations function in the day-to-day world completely acculturated to American society. Although researchers tell us that over 70% of American Jews are affiliated either with Orthodox or Conservative congregations, the fact is that the vast majority of these people function in a practical sense, and in a halachic sense, as Reform Jews. But even though this is true, we must not hide behind these facts as an excuse for our own mediocre efforts and uncreative response to a great challenge. The fact is that, if a Camp Ramah can transform a young person's outlook in eight short weeks, or a visit to Israel in even less time, the synagogue and the hazzan are certainly able to modify in a positive and wholesome way the insights and attitudes of a child with whom they have contact for five years. Since we have analyzed the function of Bar/Bat Mitzvah in America and found it wanting, it must be our role, creatively to seek avenues for altering that function - in short, to find alternatives.

One thing is clear. The road to Bar/Bat Mitzvah should not be a brief jog of six or eight months through the tropes, a Haftarah and a few blessings. The Bar/Bat Mitzvah instruction really should begin much earlier - (whether or not it is called by that name) - with regular attendance at Junior Congregation. Junior Congregation is basic to our entire program. Synagogue skills and techniques, an enriching cultural program of songs and stories, a delightful Sabbath luncheon -- all these are available to our young worshippers. But most important is that Junior Congregation affords the child the opportunity to be an active participant in his Jewish education. They help lead the service, they sing, they ask questions - in short, they partake of the Sabbath. In our Religious School of several hundred boys and girls, Junior Congregation is completely voluntary, and 40% of our children come unfailingly every Sabbath morning. In a practical sense, they also learn the blessings and the liturgy which they later do for the Bar/Bat Mitzvah, since we go into the adult service immediately after the Haftarah and stay through the Musaf.

In addition, Bar/Bat Mitzvah is awarded on a Sabbath morning only to a student who has completed or will shortly complete five years in the community Hebrew School, as well as the synagogue religious school. Others, of course, may be Bar Mitzvah on a Shabbat afternoon or Monday or Thursday morning if they go through an approved course of study. In fact, however, of the last forty-five Bar or Bat Mitzvah ceremonies held in our congregation since January 1972, only two have been other than Sabbath morning ceremonies. The reasons for a five year academic requirement seem obvious, and need no further elaboration. It is clear that a ceremony without study is a shallow farce. A ceremony that represents the culmination of five years of study will, at the very least, represent meaningful accomplishment and can point to more mature and sophisticated post Bar Mitzvah learning experiences.

While Talmud Torah is no doubt the primary dimension of the Bar Mitzvah program, consideration must be given to aspects of social interaction that can make the experience a joyful one. Special outings and trips, especially with the Hazzan, can form the basis of very pleasant memories associated with this period in a person's life. We often enjoy spending our Saturday nights taking Bar/Bat Mitzvah students to synagogue Havdalah services, then bowling or miniature golf. Once a year our Junior Congregation and

Bar/Bat Mitzvah candidates spend a day in Cincinnati at Riverfront Stadium. Friendships form and grow in this atmosphere. One activity that is especially enjoyed is the breakfast we have every other Sunday following tallit and tefilin instruction and the morning minyan. This takes place before Sunday School and is looked forward to by everyone.

Because the social aspect of Bar Mitzvah is so important, I firmly believe in a four to six month period of class instruction prior to individual Haftarah instruction. By means of the checklist (which you may see following my talk), each child can and does proceed individually within the class, and may be excused from the class as soon as the requirements are completed. No two students proceed at exactly the same rate. Some extremely gifted youngsters are able to complete the work in less than two months: a few require and are given the full time and more. What is demanded of all the students is not much - ten minutes a day or so - but every day. Bar Mitzvah instruction must be conceived of as a practicum - not theoretical abstract knowledge that must be learned for an exam, then forgotten. As such, it requires the formation of new habits which can only be accomplished by brief but daily application.

Classroom work comprises three areas. First, a general review of basic Jewish concepts and institutions. This is a bird's eye view of the Sunday School curriculum, touching upon history, holidays, interpretation of the Ten Commandments, and so on. Review materials are made available, important concepts are discussed, and the candidates are quizzed periodically.

As far as liturgy is concerned, our youngsters are expected generally to lead the service from the Haftarah to the conclusion. This includes Ashrei, Y'halelu, the shortened Musaf, and concluding prayers, in addition to the Kiddushim for Friday night and Sabbath morning.

We now come to the central topic of instruction, cantillation. I personally regard this issue of such importance to an understanding of the Jewish experience that I believe a large part of an entire Convention could be devoted to it. In preparing this discussion, I was astounded to note that extremely little in this area has ever appeared in the Journal of Synagogue Music or in the convention proceedings. I believe it will be seen that the t'amey han'gina constitute one of the great gifts of Judaism to civilization. They form part of what Eric Werner calls The Sacred Bridge that enabled the birth of organum and the early development of Western Music.

How then do we transmit this to our children? In general, there are two approaches. The first is to give a general picture of the t'amim - how they look, how they sound. After the student has heard and repeated them many times, concentrate on a particular phrase group until that is mastered. Ultimately the phrase is analyzed into its constituent tropes. The analytical approach is used by Hazzan Spiro with success in his volume. In contrast to this approach, we may attack the problem from the other end. That is, intensively examine the form and function of an individual trope and, only after several related tropes are individually learned, put them together. This is the essential method of Hazzan Rosenbaum's volume entitled "A Guide to Haftarah Chanting," and accompanying cassette tape. In the context of this approach Hazzan Rosenbaum's book is thorough and well written. I was especially impressed by the introductory pages in which theories about the origins of cantillation and its place in the modern synagogue experience are elucidated. Whether you prefer this book or Spiro's probably will depend upon your own approach to teaching cantillation. Do you analyze or do you synthesize? Both approaches are valid, and the choice must be that method with which the teacher feels most comfortable. The cassette tape accompanying the book begins with the trope exercises on p. 54. The tape demonstrates extremely fine accuracy in accenting and the model Haftarah with which it concludes is exactly that, a fine model with every kamatz katan, sh'va function, and secondary accent accounted for. The practical question is - will the child wait fifty pages to begin singing? And secondly, is it best to present trope relationships at the outset or allow the children to discover them through exposure to many musical examples? These are fundamental questions of pedagogy which, again, the teacher will have to think about before selecting one or another method or perhaps devising something in between.

One thing is certain about anything written by Hazzan Rosenbaum, and that is its readability. His remarks are always interesting and written in a clear conversational style. A child would enjoy reading his frequent asides on such subjects as the reason for special Torah readings on Rosh Hodesh or Middle Eastern trope tunes. His notated b'rachot are complete and printed with extreme clarity - as they were in his excellent guidebook on the Bat Mitzvah.

Perhaps the most rewarding aspect of Bar/Bat Mitzvah instruction is the individual work that follows the classroom

experience. In general, the Haftarah should not require an inordinate amount of time if the preparation in cantillation has been adequate, and this should leave some time for individual Bar/Bat Mitzvah projects. Most of our children elect to prepare their Torah portion: some prefer to learn the nusah for Shabbat Shoharim or the Friday evening service. A few prefer to undertake literary research on the prophetic and Biblical texts. Some naturally have more than they can handle in completing the required work. In any case, every child is challenged according to his/her needs and ability. He/she may do as little or as much as ability and motivation permit. My main approach is to inspire, but to let the student know that this is his/her ceremony, not mine. In other words, the fundamental question here is one of responsibility. This is the first time in a person's life that he/she is required to master a large amount of material over an extended period of time. The candidate thus has the opportunity of developing extremely valuable personal habits, not to mention the unparalleled educational opportunity afforded. The concept of "mitzvah" means doing and the candidate's success is a function of what is done, day by day, through the learning process. Teachers, parents, friends - everybody can help and guide - but, in the final analysis, the Bar/Bat Mitzvah is the result of the child's own industry and dedication. And that is the only way it can ever be meaningful.

What is desperately needed now is not another guide to Haftarah chanting - both Hazzanim Rosenbaum and Spiro have provided us with two admirable approaches - but a general guide for the Conservative Movement to the responsible meaningful teaching of Bar/Bat Mitzvah with high professional standards. What should a young man or woman possess to be truly consecrated as a son or daughter of Torah'u'mitzvot, chukim umishpatim? Such a guidebook might include units on the development of cantillation, the trope systems, an initial consideration of what mitzvot are relevant to the modern American Jew, a thorough grounding in the t'amim, an introduction to the meaning of the Torah and Haftarah portions. An attempt in this direction has been made with the excellent My Bar Mitzvah Book series. The essays entitled "What This Haftarah Teaches Us" and the sections on "The Prophets" and "The Ten Commandments" are very good. Many sections of Rabbi Waxman's article on Basic Judaism are valuable, but much of it is too general and too loosely presented. The holidays are discussed in an extremely

disorganized arbitrary way. Of course, this series contains no instruction on the use of the t'amim or any of the extremely important areas covered by Spiro and Rosenbaum. Therefore, while I use this series, I supplement it very generously with my own mimeographed articles and outlines, and music for the study of trope.

On a more sophisticated level, there is a crying need for refinement and exposition of the t'amim. Many of the tropes' functions are still not clear. There remains confusion for example, over the pashta and the kadma. According to the theory behind the t'amim, the pashta is a disjunctive-post-positive which is placed over the last letter of a word to distinguish it from kadma, a conjunctive with much less pausal power. Why, then, do we teach that a kadma must be followed by an azla? Clearly, the kadma also precedes mahpach and darga.

In general, we must account ourselves fortunate in being given the opportunity to fulfill the mitzva v'shinantam l'vanecha. The problem of being a Jew in modern America presents great difficulties and great challenges. The Bar/Bat Mitzvah may be an extremely important avenue toward reclaiming many of our young people to an ongoing relationship with their Jewish heritage.

BAR/BAT MITZVAH GUIDELINES

1. Bar/Bat Mitzvah instruction is carried out in two phases. The first is a class experience in which the student learns the basic techniques of cantillation and Sabbath morning worship. The progress of each student is carefully charted on an individual checklist provided for that purpose. When the classroom requirements have been satisfactorily completed, the student is excused from further class attendance and is permitted to begin his/her Haftarah through private individual lessons.
2. Only in the case of exceptional application and initiative, and only after a student has thoroughly mastered the Haftarah and the service, with sufficient time remaining, will a student be invited to learn to read from the Sefer Torah.
3. Any student who will be absent from a class or individual appointment must telephone as soon as he/she knows. The Synagogue number is 458-5359. The Bureau of Jewish Education at the Center is 454-5416.
4. In addition to the academic requirements, a student enrolled in the Bar/Bat Mitzvah program must regularly attend both the Junior Congregation and the Sunday Bar/Bat Mitzvah Breakfast series.
5. All students enrolled in the program must complete the fifth year of instruction at the Louisville Hebrew School or its equivalent.
6. Punctuality and adequate preparation are absolutely essential.

BAR/BAT MITZVAH CHECKLIST

Name: _____
Date: _____
Portion: _____

Torah Blessings_____	Musaf: Kedusha_____
Blessings Before Haftarah_____	Concluding Prayers_____
Blessings After Haftarah_____	Sabbath Morning Kiddush_____
Basic Trope Exercises_____	Friday Night Kiddush_____
Ten Commandments_____	Haftarah_____.
Basic Judaism_____	Torah Trope_____
Ashrey_____	Maftir Portion_____
Torah Service_____	Torah Readings_____
Musaf: Half Kaddish_____	Appointment with Rabbi_____
Musaf: Amida_____	Meeting with Parents_____

Hazzan David F. Tilman:

Bar Mitzvah Training -- Our Challenge and Resultant Effects

As Hazzanim functioning within our Synagogues, we are presented with the unique opportunity of coming into intimate contact with each and every student in our religious schools over a sustained period of time. This is a responsibility we must not assume lightly: for we, more than any other functionary within our synagogues, have the opportunity to make a positive and lasting contribution toward the development of a young person's character, his self-awareness as a Jew, his familiarity with the Synagogue and its rituals, and, optimistically, his choice of a life's profession. We are charged with the responsibility of producing the next generation of American Jews: we must accept this responsibility enthusiastically. It is possibly the most important aspect of our work.

It shall be my task in this short paper to deal with the short and long term effects of our Bar Mitzvah training programs. In order to do so, I wish at the outset to list certain very basic assumptions and requirements:

1. Beginning approximately six months prior to the date of a boy's or girl's Bar or Bat Mitzvah, the Hazzan sets up a regular program of instruction, meeting the young person two or three times a week, preferably in a class situation. These sessions are scheduled in addition to his regular Hebrew school classes.
2. The responsibility of the Hazzan is to provide his students with a methodology for learning their Haftarah. That is, he gives them tools - Ta-amei Hamikra - and makes sure that they know how to use these tools. After the Hazzan is sure that his students can easily and correctly manipulate the Ta-amim, his role then becomes supervisory: that is, he watches as each student struggles with his own Haftarah. He watches as each student goes through the seemingly arduous task of fitting the words and notes together, of placing the notes on the correct letters and syllables, of connecting one phrase to the next, and so on.

3. What he must not do is to "spoonfeed" each and every word of a child's Haftarah to him by rote--either in person, or by the use of tape or record. If this happens, the entire Bar Mitzvah program no longer has any educational validity: it becomes instead a boring exercise in rote memorization, and the entire Bar Mitzvah experience no longer has any meaning at all beyond one isolated performance.

Assuming that our programs meet these basic requirements (and, quite obviously, both of the methods discussed this morning most certainly do), the students are potentially affected in several ways. It is clear that every individual student reacts differently to the Bar Mitzvah experience. And for some, the Bar Mitzvah still remains the escape hatch from the drudgery of Hebrew school. But I have seen enough in my five years of Bar Mitzvah teaching to know that the effects of our work can indeed be far-reaching. I shall categorize these possible effects in two groupings: character development, and Jewish commitment.

1. Character development

For almost every young person, the Bar Mitzvah project gives rise to many new challenges. Most basically, the Bar Mitzvah responsibility is the very first in the lifetime of the student for which he must begin preparing a half a year away. Up to this point, his academic responsibilities are on a day-to-day basis. They usually consist of a rather large group of overnight assignments: math problems, language drill, history reading, etc. Even the occasional report or term paper at the seventh or eighth grade level can usually be completed in a few weeks time.

Learning an entire Torah and Haftarah portion is therefore a completely new kind of challenge. The skills which the student must acquire are both physical and intellectual, and require daily practice. The student's ability to cope with his own Haftarah grows in a cumulative fashion. The more he learns, the easier the process becomes. Invariably, a child will struggle with the first five verses of his Haftarah for two months, and then suddenly learn the remaining twenty verses in about three weeks. It is our job to teach the need for daily practice in order for this growing process to occur. We must structure our lessons in such a way that the student should feel that he has made significant progress after each and every class. (It has been my observation that girls are better able to understand the need for

daily practice than are boys. Girls at this age are usually more responsible and do not tend to put off their work, **as** do boys.)

It follows almost directly that the sense of pride in accomplishment that develops from six months of preparation is almost infinite. Those students who have mastered their work experience a sense of well-being and satisfaction unparalleled by anything in their lives up to that point. Along with self-pride comes an increased sense of self-confidence in one's abilities and talents. This past Shabbat, at the conclusion of a Bar Mitzvah of a very average boy, I was told by the father that for the first time in the life of his son, he was "not afraid." The boy had always been terribly insecure and frightened by his seeming inability to fulfill whatever responsibilities were presented to him. His Bar Mitzvah, according to his father, marked the first time in his life that he showed any self-confidence.

2. Jewish Commitment

I come now to what is the real basis for our involvement in Bar Mitzvah training - namely, the development of our students' Jewish self awareness. To begin, the skills which we impart to our students are prerequisites for active participation within synagogue life. We should make every effort to insure that they have every opportunity to use these skills subsequent to their Bar Mitzvah celebrations. At the very least, everyone should be given an Aliyah on his Bar Mitzvah anniversary, or invited to chant a Haftarah on any free Shabbat. Those who excell should be involved in the chanting of the five Megillot on the respective occasions when they are read in the Synagogue. Tutoring programs should be set up between post-Bar Mitzvah students and those boys and girls of the present Bar Mitzvah class. The variation are endless. What is important, however, is that these skills be used, reinforced, and maintained in order that the validity of the Bar Mitzvah experience and the hours of preparation involved be justified.

Finally, I come to the conceivable results derived from the intimate and personal relationships that can and should develop between Hazzan and Bar Mitzvah student. Let me state at the outset that Jewish education is on the whole dugmah, or "example" oriented. Young men and women of my generation who have chosen as their life's work some area of Jewish professional service have done so because somewhere

along their own Jewish experiences they had been "touched," or dramatically influenced by a Rabbi, Hazzan, Educational Director, or teacher. I was raised and educated in Albany, New York - a community which has produced a totally unprecedented number of people who are working in some aspect of Jewish professional life, mainly due to the sparks provided by three very unique and talented Jewish leaders.

I am not suggesting that we attempt to make every one of our students in Rabbis or Hazzanim. All I am saying is that we be aware of the profound influence we can have on our students through the relationships we form with them. It is not important that they "like" us: what is important is that they respect us as individuals who are committed to a positive Jewish way of life. If we are men of integrity, it is totally possible that during the six month period in which we relate to our Bar Mitzvah students, our commitments and values become our students' commitments, our concerns become their concerns, and our beliefs become their beliefs. At the very least, we plant seeds in our students' minds which later blossom into fully developed ideologies.

I did not arrive at these conclusions suddenly: in the beginning of my Bar Mitzvah instruction, I dreaded it. But I have grown to love the experience. I have developed a fascination at seeing children evolve into concerned Jewish adolescents who have a close relationship with me, with the Synagogue, and with their Jewishness. I hope that all of you share these concerns and fascinations with me.

Panel Discussion B:
"Confronting the Time Problem"

Chairman: Hazzan Abraham Salkov, Baltimore, Md.

Participants: Hazzan Ben W. Belfer
Hazzan Morton Kula
Hazzan Moshe Taube

Hazzan Belfer:

There was a time when a house of prayer was referred to as a shul or a synagogue. Now, we call it a sanctuary. In reality, it is a very fitting term for it. For we sorely need the synagogue as a sanctuary from the tremendous tensions that are all around us almost daily. But instead of using the synagogue as a sanctuary to find a few hours of peace and time for inner reflection, meditation and spiritual renewal, for which the Sabbath was created, we bring to it all the tensions of the outside, everyday world. The fact that the subject of our discussion is how best to handle the ever decreasing time allotted for the service is proof that we are losing sight of the function of the synagogue service which is to experience inner peace, to uplift the spirit, to feel communion in prayer with our fellow worshippers and feel the nearness of the Ribono Shel Olam.

Be that as it may, we cannot ignore the fact that there are pressures of time, whether these pressures come from the rabbis or from some lay leaders who want to 'get the service over with' so that they can get on with their usual worldly activities on the Sabbath.

Do I dare suggest, however, that perhaps these pressures of time also exist because we, the hazzanim, have failed to make the service interesting enough, more meaningful and more relevant to the needs of the modern synagogue worshipper? Does it matter how much we say or how long we take to say it or how effectively we say it? Is it our function to entertain the congregation at a service or to try to reach deeply into the heart of the worshipper? How well do we communicate the emotional impact of the prayers which reflect the history of our people throughout the centuries? How many of us have examined the type of service we lead each week and have made important changes to meet the challenge of the changes that are all around us? How many of us have paid attention to the quality of the compositions which make up our service?

How many of us have cared enough to improve our voices in order that we may function more effectively on the pulpit? Perhaps the answers are to be found in the questions themselves?

I dare not presume to have the answers to all these questions nor am I prepared to offer solutions for everyone here inasmuch as every situation is different and there is no uniform service for every Conservative synagogue. In some we have the repetition of the Amidah for Shaharit and Musaf; others have no repetition of either. Some have a repetition of the Shaharit or Musaf only; others have other formulæ. I can only share with you some of my ideas regarding the criteria I use for what I consider to be an effective service and how we deal with the problem of time.

A brief description of our service is as follows:

- a. The time is approximately three hours, 9-12.
- b. We have a repetition of both the Shaharit and and Musaf Amidot except when we know in advance that the service will be longer due to a longer Torah reading, the more than usual special events, etc. At such times we leave out the repetition of the Shaharit Amidah.
- c. We always have a complete Torah reading.
- d. The Musaf Amidah is always repeated except, perhaps, on Simhat Torah.
- e. The Rabbi's sermon is delivered after the Torah is returned to the Ark and immediately preceding the Musaf Service.

Admittedly, a three hour service is long, which causes a number of problems. One such problem is caused by the fact that the bulk of the congregation does not begin to arrive till about the middle of the Torah reading, which is about 10:30 A.M. Should the devoted and dedicated worshippers who come at 9:00 A.M. every Shabbat be deprived of hearing the beautiful prayers of the Shaharit properly chanted? My approach is to chant one short composition, either Uvmakhalot, part of Yishtabach or Lael Baruch which I find to be a very meaningful text to which everyone can relate. In addition, I try to vary the nusah from week to week by using imaginative variations as the spirit moves me.

It is always in order to recheck our sources for new ideas. There is a wealth of material in the Alter volumes.

For a more interesting service it is wiser to chant a different version of the Avot in the Shaharit and Musaf. In addition, one should have five or six versions of the K'dusha for Shaharit and Musaf of varying length, depending on time, and of different styles. For practical considerations, largely due to the fact that most of the congregation is present only during the latter half of the service, it is wiser to concentrate on the Musaf for the major compositions.

At this point a word must be said regarding congregational singing. Congregational singing in the modern synagogue is here to stay and must be regarded as an important element of the service. The regular synagogue worshipper today is not content merely to be an auditor or onlooker. He wants to be an active participant and should be encouraged to do so. The wisest approach is to create a balanced service in which the hazzan can effectively highlight some of the prayers and actively involve the congregation in others. The key to the success of such a service is imagination, creativity, variety and good musical taste. In order that the congregational singing does not become automatic, stale or static we should try to find several versions for the same prayers. Melodies should be carefully chosen, not only because they are catchy and easily learned but also because they express the text effectively and create a feeling of prayer and communal spirit.

The most effective congregational singing, in my opinion, is antiphonal in style with parts sung by the hazzan with a recurring refrain sung by the congregation. I shall shortly demonstrate an example of this kind with the Sim Shalom which has been distributed to you. This type of composition is most effective because it tends to keep the attention and concentration of the congregation on the prayer and brings most rewarding results. It is desirable for the congregation to know that certain prayers, for the most part, will be sung congregationally and others as cantorial solos. In our service we provide many opportunities for congregational participation in parts of Yishtabach, Eil Adon, Ahava Rabah, Tzur Yisrael, Avot, parts of K'dusha, Uv'yom HaShabat, Yism'chu, Sim Shalom and others.

The key to a successful, meaningful and spiritually rewarding service within a framework of time, in addition to the criteria mentioned above, is flexibility. It is not wise to sing a major composition such as Modim Anachnu Lach when it is ten minutes to twelve if people are expecting the service to end shortly even though you had your heart set on singing it as you planned. Have enough repertoire of varying length to switch to a shorter composition if you see that time may be short. One can inspire with a short composition as well as a long one.

The best way to insure that the pressures of time will not become a major factor in the synagogue service is to use good judgment, wisdom, patience, flexibility and above all, artistry and good taste. If a service is beautiful, meaningful and spiritually rewarding to the congregant he will listen, be moved and involved and not so aware of time. If it is tasteless and boring, even a short service is too long.

SIM SHALOM

ALVIN E. SCHRAETER
ARR: BEN W. BELFER

ANDANTE - CANTOR THEN CONG.

SIM - SHA - LOM — TO - YAH UV' - RA - CHA —

BA - O - LAM — CHEN VA - CHE - SED V' - RA - CHA —

MIM — MIM — A — — — — — LEI —

NU V' - AL — KOL — YIS - RA - EL — A —

ME — — — — — CHA BAR - CHEI - NU A - VI - NU KU -

LA - NU K' E - CHAD - B' - OR - PA - NE - CHA

KI V' - OR PA - NE - CHA NA - TA — TA — LA - NU A - DO.

NAY E - LO - HEI — NU TO - RAT — CHA - YIM - V'

A - HA - VAT — CHE - SED U — TZ' DA - KAH

U — V' RA - CHA V' RA - CHA - MIM — V' - CHA - YIM —

* NOTE: USE 2ND ENDING FOR REPEAT OF REFRAIN

ALLARG. D.C. AL. CANTOR

V' SHA - LOM V' - TOV

V' - TOV B' EI - NE - CHA L' VA -

REICH ET AM - CHA YIS - RA - EL B' CHOL - EYT UV' CHOL - SHA -

tr

AH BISH' LO - ME - CHA BA - RUCH - A - TAH A - DO -

WITH CONC

NAY HA - M'VA - RECH ET A - MO - YIS - RA - EL HA - M'VA

RECH ET A - MO - YIS - RA - EL ET A - MO -

ALLARG.

YIS - RA - EL BA - SHA - LOM -

Hazzan Morton Kula:

What does a Jew expect to attain when entering a synagogue to attend a service? What is the purpose of going to the synagogue for services? In the pursuit of learning and study one goes to school or the library: for esthetic enrichment one goes to museums: for pure music one goes to the concert hall: for dramatic productions one goes to the theater. We go to the synagogue to nurture and to enrich the spirit and soul.

To acquire an inwardness, a sensitivity to the spiritual, a sharing atmosphere of religious experience, the Jew has always turned to tefillah. To attain a degree of spiritual security one cannot rely upon one's own resources. One needs an atmosphere, where the concern for the spirit is shared by the community, a minyan if you please. It is the task of the hazzan to create this liturgical community, to convert a plurality of praying individuals into a unity of worship. Worship - davening is the source of religious and spiritual experience. The hazzan must inspire that liturgical community to the highest spiritual and emotional experience. That is why he is also called in Jewish writings, Baal Tefillah. Master of Prayer.

Shirah beGematria tefillah. The numerical value of the letters which constitute the word shirah is equal to the numerical value of the word tefillah. Prayer is song and song is prayer.

The Psalmist says: Sing to Him, chant to Him, meditate about all the wonders about the mystery that surrounds us. This wonder or awe defies all descriptions: the mystery surpasses the limits of expression. The only language that seems to be compatible with the wonder and the mystery of being, is the language of music. Music is more than just expressiveness. It is a reaching out beyond the verbal. Music is the soul of language, and hazzanut is music in the service of liturgical language. The words without a musical quality are like a body or mind without a soul. Hazzanut is in a sense hitpatchut hanefesh. It is the foundation and essence of the Jewish service.

The last few years has seen changes, doubts, difficulties, and a searching for meaning and direction in life in general. The synagogue has become a part of that element. Services and prayer have fallen into the trap of cynicism. Perhaps people

find it difficult to pray for various reasons. Yet, Jews do continue to come to the synagogue, however, they remain strangely silent when it comes to prayer. The synagogue is the graveyard of prayer instead of the life and fountain of the Siddur.

Rabbis, hazzanim and concerned laymen have not been unaware of the problem. A great many cures have been suggested and tried. Most of them have failed because they did not attack the sources of the trouble, but blamed and found fault with the service. If people do not, or cannot pray, then there must be something wrong with the service they say. Therefore, let us make changes in the service because it is the fault of the Siddur. Let us find some gimmicks: have it start later, finish earlier, make it short, make it long, more English, less Hebrew, more announcements, less announcements, short sermon, long sermon, study session, more children, less music, more readings, etc.

It is time we faced the problem honestly and from within. Of course, one of the main roots of the problem is to be found in the illiteracy and alienation of the worshippers. There is no quick easy solution, nor can it be accomplished by making easy and enticing changes. I, also feel that the pulpit is not the place for rehearsals, practice, and "it's good enough" as long as we get "them" down and involved. No one can enjoy or receive a rewarding experience from bridge, golf or any other game, or pursue a profession without the proper preparation, motivation, and education. One must even observe a skilled practitioner pursue his art or profession, which most future hazzanim did, by singing in choirs or almost living with their mentors. A lack of knowledge is not made up by mere sincerity.

In the synagogue this idea reveals itself by questioning the role of the professional hazzan. The theory is that one who has perfected his craft, one who is artistic cannot be as sincere as a less knowledgeable less skilled layman. We must not descend to the level of the lowest common denominator, but must raise the service to its heights artistically. That will create the spiritual mood that we are seeking. The service is not a classroom but a sensitivity session which can only be created through a sincere, artistic, unified experience, and accomplished by a devoted professional.

In turn, the Jew must come to the synagogue prepared, and that is accomplished outside, or before the service in a classroom. Classes for adult Jewish study are available in virtually

every congregation in the country. As an aside, we do not have to understand everything. We are moved at a concert without knowing all the meanings of the words. The mood is there and one gets involved. In fact, today's youth sing in sanscrit and in all kinds of Near Eastern tongues they do not understand without questioning. Why not in Hebrew to find a Jewish identity and Jewish prayer mood. Involvement does not mean always active participation, it can be a spiritual mood that takes hold which is also a kind of involvement. Prayer is achieved more by what we feel than by what we know. During the very brief moments when we are truly moved we are unaware of the literal meaning of the individual words of the text. Rather we are affected by a tune, by the ancient words, by the atmosphere.

Now, I do believe that the service must be shorter. The Talmud takes up the practical question of how long should a hazzan take to chant the service. Then there is a description of all the qualities required. A gem of a recitative can be uttered and beautifully expressed in a short time without much repetition. The nusah and service should then flow (not hurriedly) as if the set recitative is intertwined with the rest of the prayers. The skill and artistry of the hazzan is then the motivating force. People will realize and will get involved, e.g. sing the congregational tunes when they come, daven (in Hebrew, or in English) meditate, read to oneself or generally be moved. The idea is to use the allotted time in a meaningful and most positive fashion. It is not how much but what and how.

Music is still and will continue to be the moving force in the Jewish service. Even sermons by the Magid were once given in a musical chant. I think that the more responsive readings in a service, the more announcements, the more talking - the more goyish it becomes.

We must not think of, or make the congregation a horde of undeveloped children in a kindergarten class. They will find a Siddur, get to the pages, and participate with whatever means they bring to the experience, and how well they are moved by the hazzan. Intrusions and breaking into the service disturb the normal flow of prayer and the mood required. This mood is often dissipated by too much analysis.

The religious service should have a musical unity and a continuous flow of that music without interruptions of that mood: it should be creative within the nusah, and be presented in the best most authentic and most sincere manner **This** in turn **will** create in our congregation an atmosphere of spiritual outpouring, and communal identity.

Hazzan Moshe Taube:

For the sake of time and to avoid being repetitious, I shall discard my introductory remarks and get down to the "brass tacks."

I am grateful that we have hazzanim and artists like Ben and Morton who can present the deep philosophical insights into our sacred calling.

You must first realize and remember that I am serving a congregation that is considered traditional: a rabbi who likes tradition a traditional service, many old and some young members deeply committed to the old traditions. And the hazzan too, is not exactly a modern swinger!

My choir consists of 5 men and 4 **boys**, who sing with me every Shabbat and Holiday.

Yes, we do have an allotted time for the Shabbat morning and Shalosh Regalim services. Not for the late Friday night or other evening services with the exception of Kol Nidrei night.

The services on Shabbat morning start at 9 and are to be concluded not later than noon, 3 hours.

Together with the Rabbi, the chairman of the Religious Services Committee and a delegated officer of the congregation, we worked out a modus vivendi, a schedule that is acceptable to everyone concerned, more or less. Sometimes more, sometimes less.

This arrangement has worked now for four years without any serious difficulties.

You will perhaps be interested to know how I manage and how I handle the time at my disposal, in a service in which the musical and cantorial aspects play a role of paramount importance.

Well, the Hirkhot HaShahar and the Psukei Dezimra take about 20 minutes: from 9 until 9:20 at which time I commence with Shochan Ad

At that time the congregation is made up mostly of a few daveners, of the Old Guard, the full attendance being reached at the time of about shelishi during the reading of the Torah.

It is necessary, I found, that the Shaharit service be as concise and as brief as possible. And here I must disagree with Ben. Elaboration, or making a production of Yishtabach or V'haer eineinu even in a traditional synagogue, I find nowadays entirely counterproductive and wasteful.

This does not mean that I am racing through the Shaharit like a wild horse! No! - A nice, dignified vortrag, some congregational melodies like for example El Adon or Eineinu tirenah.

You know, when I was at Shaare Zedek in New York City, we used to sing alternately nine Mimkomchos. It was just unthinkable that a Mimkomcho should not be sung on Shabbat, with a high Bb or C ending, and all that. But this was 10 years ago, and freaks and streaks were yet unknown.

The only "major modernization" in our services would be the fact that in the Shaharit there is no Hazzarat haShatz but the hoiche kedusha for the purpose of saving time.

The service of Hotzaat HaTorah starts approximately at 9:40 and takes about 15 minutes. Yes, we do sing every Shabbat and Holiday an Ein Kamocha more or less elaborate. We have 4 of them in our repertory and we sing them on a rotating basis.

In my congregation, there is a full reading of the sidrah every Shabbat. The reading lasts until about 10:35 including the Haftarah. When there is a Bar Mitzvah it may take another 10 minutes (what with the "pledge of allegiance" and all of that).

Now we come to the Yekum Purkun. It is most imperative for my choir and myself to know exactly and well in advance what we are going to sing - what renditions, what congregational tunes, etc.

So, from this point on, I may usually highlight a major rendition - either for cantor solo with choir accompaniment, or a composition for cantor and choir.

Now, the rabbi speaks every Shabbat between 15-20 minutes usually from 11-11:15. When I decide to sing before his sermon an elaborate V'al yedei avadecha or Mi Sheberach or Uv'nucho Yomar I notify him in advance saying: "Take your time, Rabbi, because in the Musaf there will be no special renditions."

For the Musaf, that is from the hatzi kaddish until the benediction I take 45 minutes.

If I do not highlight anything prior to Hachnasat haTorah there might be the following order of singing,:

The choir would sing a short Naaritz'cha, there might be a short rendition of either Kevodo or Mimkomo or Sh'ma Yisrael by a boy soloist.

Another combination: All 4 boys singing Naaritz'cha, the cantor and choir singing the Sh'ma or any other possible alternative.

After the Kedushah we might sing either Tikanta Shabbat or Uvedivre kodshecha or Modim, or Sim Shalom* - One rendition!

I found it to be of utmost importance, that the highlighted rendition should not be long or dragged-out. Any one of more than 7 minutes duration, will surely be yawned down. It is also advisable and effective to have 3-5 congregational melodies injected into the Musaf service.

Yes, the old masterpieces by Dunajewski, Janowski, Leo Lov, Rappaport, et al, are very well liked and appreciated by my congregation. Yet, I had to modify and arrange many of them in order to make them more suitable to the objective and prevalent disposition of the worshippers.

I must confess to you, though, that the majority of compositions and congregational tunes sung in my Shul are of my own creation.

In conclusion, shirat sheluchei amcha bet Yisrael: hazzanut is not dead or dying! Know only to endear it, to present it tastefully to be sincere! Know to use the Shirat Yisrael as a means to pray to haShem Yitbarach - and you will never go wrong!

MONDAY AFTERNOON, MAY 13, 1974

Convocation of the Jewish Theological Seminary of America

Rabbi David C. Kogen, presiding

The opening prayer this afternoon will be offered by
Hazzan Samuel Rosenbaum, Executive Vice President of the
Cantors Assembly.

Hazzan Samuel Rosenbaum:

Lord God who delightest in song and psalm
Who in goodness renewest each day all creation
Help us to rekindle in ourselves
That spark of Thy glory
Which, in Thy great mercy, Thou hast bequeathed unto us
So that we may, in ever-sweeter song and psalm, glorify
Thee.

Lord God who is to be blessed for ever and ever
Who walks in the circuit of heaven among the worthy
Accept the service of our lips and the prayer of our
hearts.

Lord God of atom and universe
Who has fashioned the dust beneath our feet
And set the stars in their courses in the sky
Do bring Thy sweet influence to bear upon this Assembly
Implant in us the will to understand, to discern, to
hearken and to learn
How we may better come to serve Thee.

Lord God of History
Before Whom all time is as one moment
Open Thou our eyes that we may perceive
The golden past from whence our calling springs.
Help us to remember that ours is a tradition of poet
and scholar
As well as that of singer and musician.

Lord God, Guardian of Israel,
Who fashioned at Sinai the bonds that bind us to Thee
Lend us of Thy compassion and Thy wisdom and Thy strength
That we may better guide Thy people to walk in Thy Law
and to cleave to Thy commandments.

Above all, we pray Thee, to help all mankind
To cling to Thee
So that the sword may forever be sheathed
And that we may, in our day, begin to assist in the
preparation of the ploughshare.

Rabbi Kogen:

Hazzan Shelkan, Hazzan Rosenbaum, Dean Leifman,
Professor Spector, Professor Wohlberg, Hazzan Putterman,
Hazzan Belfer, Hazzanim, My Colleagues and Dear Friends:

To be present here today on this festive occasion, and to preside over this Convocation of the Jewish Theological Seminary of America, affords me very great pleasure indeed. For one thing this is the first such occasion in some twenty years and that in itself marks this as a singular event. For another, I realize that the Cantors Institute-Seminary College of Jewish Music is now some twenty-two years old - full maturity by any standards - civil or religious - and that is still another cause for celebration. The third reason is perhaps the most important: We are gathered here today to demonstrate the honor and respect which we feel for several distinguished members of your respected profession who have been recognized by their own peers and authorized by the Faculty of the Cantors Institute for designation as Honorary Fellows of the Cantors Institute, the most coveted award that the Cantors Institute can bestow. It is only proper that a special Convocation should have been called to pay proper recognition to these men in the presence of their colleagues.

It is in this spirit of festivity and of thanksgiving that I want to recognize so many Honorary Fellows of the Cantors Institute who received the award in past years and are participating in this occasion. I would also like to welcome the members of the Faculty of the Cantors Institute who are present here today. To all of you I bring the greetings of the Chancellor, Dr. Gerson D. Cohen, and of other members of the Faculty and Administration.

These are not idle words. They are meant to convey the message which we sincerely feel - that the Seminary and the Cantors Assembly are partners in furthering the Jewish musical tradition which is so meaningful to us. This partnership is increasingly signified by the fact that many of the members and leadership of the Cantors Assembly are former students and graduates of the Cantors Institute. We are now beginning to develop in this country a Cantorate that is distinctive by virtue of being American-trained and nurtured. The contribution which is being made by these men is unique in the history of our people and is bearing fruit in the quality of young people you are helping to train, in the improvement in the aesthetic quality of our synagogue services and, as a by-product, in the status of the Cantor in America which has risen in this country over the years partly because

of our Cantors Institute-Seminary College of Jewish Music and, of course through the efforts of the Cantors Assembly. We look forward to the day when our cooperation can become of even greater significance to our People and to Judaism.

It is now my great privilege to call on Professor Max Wohlberg for some remarks and to introduce the main speaker. Hazzan Wohlberg's reputation is unequalled. He has been a cantor for over forty years and has served the Malverne Jewish Center since 1958, ranking high in the esteem of his colleagues and among the members of the congregation. Since the inception of the Cantors Institute, Professor Wohlberg has taught nusach and has been a mainstay of the faculty. His scholarly reputation has been buttressed by the publication of his book, The Music of the Synagogue, and by his many scholarly and popular articles in such publications as the Universal Jewish Encyclopedia, of which he was a contributing editor, Jewish Music Notes, and The Cantors Voice. Not the least of Professor Wohlberg's distinctions is the fact that he served as President of the Cantors Assembly from 1949-52 and the fact that in 1967 the Seminary conferred upon him the degree of Doctor of Hebrew Letters, honoris causa. It is my pleasure to call upon Professor Max Wohlberg.

Hazzan Wohlberg:

Mr. Vice-Chancellor, Dean of the Cantors Institute, Professor Spector, Hazzan Shelkan, Hazzan Rosenbaum, Members of the Faculty, Colleagues, Ladies and Gentlemen.

One indispensable requisite for prayer is a prior commitment to the acceptance of a creative, all-embracing Power, with Whom we wish to establish contact.

Thus, with our proclamation of the Shema we declare the sovereignty of the creator of heaven and earth - Kabalat Ol Malchut Shamayim - Whom we humbly approach.

While this pre-requisite is commanded to the worshippers of most religions, we Jews have two additional commitments: one having a national (or lateral) aspect, the other of a historic (or vertical) nature.

We associate our prayers, both in content and in time, with those of our fellow Jews. Our principal prayers are in plural form and many of these require the presence of a

minyan. One, praying privately, is urged to reconcile the time of his praying to that of the praying congregation for, according to Talmudic dictum, "the acceptable time (eit ratzon) is the time of congregational worship. Our liturgy frequently emphasizes this fundamental element of our prayer-concept. Thus we plead Retzei be'ameha uvitfilatam and shome'a tefilat amcha.

The salient elements of our liturgy are found, in surprising similarity, in the Siddurim of the most widely separated Jewish communities.

A student of our liturgy must also become aware of its historic continuity, of its devotion to formulas "coined" by our ancestors. Through centuries of development, during long periods of payetanik creativity and more recent attempts at innovation notwithstanding one finds a rigorous adherence to, and apparent imitation of, the ancient "coin."

This three-fold perspective of worship: personal commitment, national fellowship and historic association finds expression in numerous passages of our literature but nowhere with greater clarity than in the Abot of our Amidah. There we praise Adonai (or according to its spelling: Adoni)-my Lord, Eloheinu - our God, who is also Elohei Avoteinu - the God of our fathers.

Those of our colleagues who are being awarded Honorary Fellowships by the Cantors Institute have given ample evidence of their personal commitment to our Creator and to His congregation. Decades of devotion to His teachings testify to their worthiness of this honor.

We are equally fortunate in the choice of our guest speaker for Professor Johanna Spector is pre-eminently qualified to authenticate the universality and to validate the historical criteria of Jewish music.

As few others Dr. Spector, in lectures and in monographs, through field trips and laborious transcriptions has provided abundant proof to substantiate the truth of the thesis I here presented.

Highly esteemed for her erudition in all areas of Jewish music as well as in Ethnomusicology, Dr. Spector has established at the Seminary the course of Ethnomusicology, is president of the Asian Society and we are in her debt for much insight into the multi-colored qualities of Jewish music.

It is therefore a source of joy for me to call on our distinguished speaker, Dr Johanna Spector

CONVOCATION ADDRESS

"An Ancient Biblical People and Their Chant"
by Dr. Johanna Spector

Text not available for publication.

Rabbi Kogen:

I now call on Hazzan Moshe Taube of Pittsburgh, Pennsylvania, who, in the spirit of this afternoon's activities, will sing for us his own rendering of "Mi Sheberach."

AWARD OF HONORARY FELLOWSHIPS OF THE CANTORS INSTITUTE

Rabbi Kogen:

And now, it is with special pride that I announce that the Faculty of the Cantors Institute have this year recommended for appointment as Honorary Fellows of the Cantors Institute nine hazzanim, talented and devoted members of the Cantors Assembly of America, who have served the cantorate with great distinction. Unfortunately, Hazzan Leon Bennett is ill and cannot be with us today.

I am going to ask Rabbi Morton Leifman, Dean of the Cantors Institute-Seminary College of Jewish Music, to present the candidates for designation as Honorary Fellows. Rabbi Leifman...

Rabbi Morton Leifman:

Mr. Vice-Chancellor: It is my privilege to present to you these distinguished candidates for the award of Honorary Fellow of the Cantors Institute. I am going to call each man individually and ask him to come forward as I announce him and to remain here on the platform.

Hazzan David Brandhandler, Chicago, Illinois
Hazzan Harold Brindell, River Forest, Illinois
Hazzan Gerald DeBruin, Tonawanda, New York
Hazzan Samuel Dubrow, Cedarhurst, New York
Hazzan Joseph Eidelson, Brooklyn, New York
Hazzan Ephraim Rosenberg, Toronto, Canada
Hazzan Sidney Scharff, Rumson, New Jersey
Hazzan Hyman I. Sky, Kansas City, Missouri
Hazzan Harry Weinberg, Philadelphia, Pennsylvania

Rabbi Kogen:

Gentlemen: The Almighty has blessed you with great musical gifts which you have used as instruments for His service. As a result of your dedication, worship in the synagogue has been beautified and sanctified, and appreciation and knowledge of Jewish music among our people has been enhanced. Because of you, a great many men, women and children have been enabled to respond to the beauty of the traditions of our ancestors. Your devotion to our faith has enabled you truly to fulfill the cantor's noble function as the "Shaliach Tzibur" of the congregation, before the Almighty.

In recognition of these contributions, it is therefore altogether appropriate that the faculty of the Cantors Institute should have recommended, and the Board of Directors and the Board of Overseers of the Jewish Theological Seminary of America, should have unanimously approved, that you be admitted to the ranks of Honorary Fellows of the Cantors Institute, in testimony whereof, it is now my privilege to hand you these diplomas.

Hazzan Gregor Shelkan, President of the Cantors Assembly, will now render the Birkat Kohanim.

Rabbi Kogen:

Thank you very much for being with us today. The New York Metropolitan Region's Chorus will close the Convocation with the singing of Hallelujah after which the Recessional will begin. Please remain at your seats until the procession has left the hall.

Recessional

MONDAY EVENING, MAY 13, 1974

YIZKOR:

Eulogy in memory of departed colleagues

Hazzan Yehudah L. Mandel:

My beloved Colleagues, Ladies and Gentlemen, Dear Friends.

In the Talmud, Tractate of Moed Katan there is a statement: "Kol hamitabel al adam kasher mochalim lo et kol avonotav." He who sheds tears over the loss of a worthy individual, his sins are forgiven, because of the honor he has paid to the departed.

It is therefore with a deep feeling of esteem to the memory of our colleagues and devotion to the sanctified tradition of our Assembly, that we have gathered here today, to pay tribute and homage to colleagues, who have left us since our last Convention and about whom we can say with Bialik "Hayo haya ish v'shirat chayav baemtza nifsakah." There were our colleagues Zachary Kuperstein, Henry Fried and William Sauler "she.shirat chayaham baemtza nifsakah" - whose life song was suddenly, unexpectedly interrupted. All three colleagues were "nechbaim el hakeylim" - extremely modest, refined human beings, good, sincere Shelichei Tzibbur, who lived up to the precepts: "Hevei mitalmidav shel Avraham avinu, emor meat vaaseh harbeh." Their words were few and soft spoken, but their work, their enthusiasm for our profession, our Assembly, for Judaism, for Klal Yisrael and its faith the greater.

Zachary Kuperstein was a comparatively young member of our organization. He was born in Masielsk, Poland. After going through the Shiva medurei geyhinom during the Second World War, he went to Israel and from there, in 1960, came to the United States, got a position, and as soon as our regulations permitted it, became a member of the Cantors Assembly. It took him a while to get into the spirit and discipline of the Assembly, but as he became acquainted with the standards and understood the reasons behind them, he grasped also the meaning, the strength of organization, its life, its discipline and its benefits.

God Almighty, in His infinite, inscrutable wisdom has told him, as He told Moshe Rabeinu, "alei el har haavarim ureeh"... "ki lo taavor et hayarden..." Lift up your eyes and look around you, see it from a distance, because you will not enter the Promised Land. The fine hazzan and teacher, who came from a deeply religious, hassidic environment and who spoke the Hebrew tongue fluently, and who, as his name indicates, Zachar-Yah remembered God all the days of his life, hoped, planned to get el hanachlah, but was called instead elhamenuchah - to his heavenly rest, before many of his fine talents could be fully realized. Tehei zichro baruch. May his memory be a blessing...

Henry Fried was a hazzan muvhak - a hazzan rich in experience and steeped in tradition. He was an American by birth, born in McKeysport, Pennsylvania. He joined the Assembly almost at its inception in 1947. Because he carried the spirit of godliness in him, like the builders of old who erected the first Mishkan he was the one who brought his talents and offered it to the building of the Assembly. He understood clearly the meaning of Veasu li mikdash veshachanti betocham - that the Shechina - the glory of God can be on this sanctified profession allah mitoch iqud veichud only if there is unity and togetherness. He served with distinction as Secretary of the Assembly in the years 1953-1955. He served only two other congregations during his rich and satisfying career and excelled everywhere, with his knowledge and dedication. Hazzan Henry Fried, as our forefather Abraham, never asked for anything for himself. He wanted the spiritual values, the standards of the Assembly to be the highest. In my conversations with him, from the sichat chulin shel talmid chacham I learned that his view was "ten li hanefesh veharechush kachlach" give me the soul and keep the materialistic values... "tehei nishmato tzerurah bitzeror hachayim, im kol nishmot hatzadikim..."

Hazzan William Sauler is the third of the trio we have lost during this year. He had so many worthy attributes that to count them all would be impossible. He was the hazzan of the Brooklyn Jewish Center for 28 years. He served his congregation, Judaism and his colleagues with dignity and pride. If the prototype of the Sheliach Tzibur Haqun would have to be sculptured, Bill Sauler would be the perfect model. There was a man, who was kullo tov - all good. The perfect einu tov beshel acheirim, who never knew greediness or envy. Lashon hara was as far from him kirachok mizrach mimaarav. Here was the hazzan hanehedar, who ideally combined the fine musician, the first rate hazzan, with the sweet baal tefillah. He took great pride in being a hazzan and always appreciated and praised his colleagues.

Some years ago it 'was my privilege to co-officiate with him at a few weddings. His hitnahaqut, his kindness before and after the functions is indescribable, it was overwhelming... He served his congregation for over 28 years with great dignity and was recognized by young and old as the master of his profession. The numerical value of chaf and chet represents 28. Chaf and chet also spells koach, which means strength. He should have had strength to take pride in the achievements of his two outstanding daughters, who maasei avot yareshu banim, continue to carry the golden thread of their father. Bianca as a member of the New York City Opera Company and Gaynah is the sweet singer, the nightingale of Jewish music. Yes, he should have saved his koach, but Hazzan Sauler was a man who gave all he possessed in abundance. He never knew how to save. He gave all he had to the last drop of his koach. "Ad sheyatzah nishmato betaharah bemotzaeh hanukkah." The Hanukkah lights have dimmed and so have our spirits, because we have lost ish sar vegadol - a great, important man, a prince of the profession.

The memories of our colleagues, who were remembered here today, shall help their families and ourselves to a degree, to mitigate the pain and sorrow we all feel over the great loss we have suffered.. Our colleagues have left us, but the lofty sentiments we keep in our hearts about them, the joy they have brought with their beautiful voices and their musicianship into many hearts, will keep their memories alive. It is our ardent prayer sheyelech lifeneyhem tzidkatam uchevod haShem yeasefam may their righteousness go before them and may their souls be bound up with the souls of the righteous lifnei kisei hakavodl

Amen.

And now we call to mind our departed brothers: Isadore Adelsman, Bernard Alt, Gedaliah Bargad, Akibah Bernstein, Sigmund Blass, Harry Brockman, David Brodsky, William H. Caesar, David Chasman, Jordan Cohen, Joseph Cysner, Harry Freilich, Henry Fried, Abraham Friedman, Marcus Gerlich, Leib Glanz, Myro Glass, Judah Goldring, Jacob Goldstein, Jacob Gowseiow, William Hofstader, Jacob Hohenemser, Aaron Horowitz, Israel Horowitz, David Jacob, Abraham Kantor, Abraham Kaplan, Adolph Katchko, Jacob Koussevitsky, Simon Kriegsman, Zachary Kuperstein, Joshua Lind, Sigmund Lipp, Asher Mandelblatt, Joseph Mann, Gerson S. Margolis, Bernard Matlin, William Sauler, Itzik Schiff, Alvin F. Schraeter, Jacob Schwartz, Joseph Schwartzman, Samuel Seidelman, Abraham Shapiro, Ruben Sherer, Hyman Siskin, Jacob Sivan, Mendel Stawis Isaac Trager, Julius Ulman, Solomon Winter.

TUESDAY MORNING, MAY 14, 1974

28th ANNUAL MEETING OF THE CANTORS ASSEMBLY

Chairman: Hazzan Gregor Shelkan,
President, Cantors Assembly

Greetings to New Members

Hazzan Morton Shames, Chairman, Standards and Qualifications
Committee

I am about to induct our new members into our organization. As I read your name, will you please rise. It is a great privilege and honor for me as Co-Chairman of Standards and Qualifications, together with Hazzan Kurt Silberman, to induct the new members into the Cantors Assembly. On behalf of all of us, officers and membership, we welcome you into our midst, a fellowship of devoted men in the service of Avodat haKodesh. To you gentlemen who have been blessed with the gift of song, we trust that now that you have joined our ranks, you will always strive to raise and enhance the prestige of the Hazzan.

Will the following members please rise:

Tyrone Bauer	Moshe Meirovich
David Bercovici	Harold J. Rifkin
Maurice Falkow	Eugene Rosenberg
Maynard J. Gerber	Jeffrey R. Shapiro
Nathan Gottlieb	Roger Staum
Moshe Katz	Herbert J. Weiser

I ask all of us here assembled **to** rise and add strength **to** our ever increasing membership of the Cantors Assembly.

Almighty God, we pray for your blessings upon our newly elected hazzanim, as well as for those who stand beside them. Give them of your wisdom, inspire them with your love and spread your beautiful gifts upon all who seek harmony through music and song. May they labor in their chosen and sacred work in a profession which ennobles their lives in the service of God and Israel. Amen.

The President's Message
Hazzan Gregor Shelkan

Peace unto you who have assembled here: Peace unto our country, and peace to all lands and the people therein.

On behalf of the officers, executive board, and members of the Assembly, may I take this occasion to welcome you to this, our 27th Convention of the Cantors Assembly. I am delighted to see the familiar and new faces, and genuinely pleased to have this opportunity to extend my greetings to the Hazzanim, our colleagues: to their charming and gracious spouses, and to our many loyal and devoted friends. It is, indeed, most heartening to see how many of you come year after year, you who hold in the highest esteem the art of hazzanut and rally to the cause of the hazzan. May we hope that with the ensuing years we will be enriched with an ever-growing number of friends and followers and that we will continue m'chayil el choyil. My heartfelt Shalom to you, one and all.

As with all conventions so too is this one the result of many long, arduous hours of planning and work on the part of our capable, hard-working convention committee. I would be, indeed, remiss if I did not extend to Hazzan Ivan Perlman and his dedicated committee my sincere "thank you" for their unstinting, tireless efforts in arranging this multi-faceted program which has and will continue to offer you seminars for learning, lectures for discussion, and concerts for entertainment. And I know I express the sentiments of all when I say "thank you for your many courtesies to Lennie Wasser, Sadie Druckerman, and all our invaluable staff members.

As many of you undoubtedly know, I have been a member of our organization practically since its inception. And by virtue of my years of membership, and as an active worker throughout these many years, I deluded myself in the belief that I knew much of what is to be known of an organization such as ours. Little did I realize how much time, work, tact and diplomacy is necessary to ensure the smooth and efficient functioning of an assembly as far flung as is ours. As much as I thought I knew, so now I realize how little I yet know, and how much I have still to learn.

This, for me, has been a year of learning, listening and revelation.

The revelation in that, despite all our domestic and international crises, there were no immediate or overwhelming crises within our group. There were no urgencies, no pronouncements, no unpleasant judgments. A state of harmony and togetherness seemed to prevail for all within the structure of the temple. Perhaps this, in part, can be attributed to the fact that all of us, in every walk of life, were so deeply immersed in the problems which confronted our brethren in Israel and Russia, plus the issues on our own domestic scene, that we tabled our personal concerns and concentrated on the immediate crucial issues. Our individual problems became negligible.

Attending the innumerable day and night meetings, I listened, and as I listened, I learned. I learned how very involved and detailed is the work that goes into the operation and ultimate smooth functioning of such a complex organization. Personally, I have come to believe that our development, growth and success can be ascribed to the unique fact that within our membership everyone is concerned -- from our workers to our leaders -- past and present -- we are all working and striving toward the attainment of one goal, the full recognition of the role of the hazzan and the continued success of the Cantors Assembly.

"And they shall all unite in one common
brotherhood to do Thy will."

High Holy Day Mahzor

They say to learn is to sit at your master's feet. In this I was most fortunate for my teacher was, and still is, our persevering, well-organized Executive Vice President, our dedicated and devoted colleague and our incomparable master. Truly I am blessed, for his guidance, encouragement and words of wisdom enabled me to carry on and, hopefully, to fulfill my duties as your president. Sam Rosenbaum - I thank you.

To state it mildly, this, at best, has been a somewhat chaotic and unusual year -- politically, economically, emotionally and universally. We, in America, have been confronted with a series of crises and emergencies -- from the abuse of power by our elected officials to the lack of utilities and power for our daily existence: from the heat that has generated from the issue of Watergate, to the lack of hot water in our pipes and homes without heat: from the abundant overflowing oil wells in the Arab-occupied lands

to our rationed oil tanks and even emptier gasoline tanks: -- and to the spiraling rise in our cost of living to the plummeting of the dollar. For sure, this has not been a banner year for America, and all of us, have, at one time or another experienced a fair share of discomfort.

Yet, in the light of what has transpired in Israel and the plight of our fellow-Jews -- their male population partially decimated, terror again in the streets, and in their homes, random killing of innocent children, their very existence and future in a state of flux, and the deeply-rooted, centuries old problem becoming more and more of a controversial issue -- we, here in America, have no cause for complaint -- in contrast our concerns, our problems are minimal -- by comparison, truly negligible.

Yom Kippur - 6 October 1973, who amongst us will ever forget. On the awesome day of repentance, on the holy of holies -- a stealthy, contemptible attack -- a Middle East Pearl Harbor was perpetrated on Israel and her unsuspecting people who had congregated in their respective houses of worship. Even as we hazzanim stood before our congregants and in humility **and** penitence prayed for God's forgiveness for our omissions and sins, so were the enemies of Israel actively engaged in sinning and killing. All of us, on that day, must have felt more than ever before, the significance of our calling. Our Tefillah was more impassioned and our plea for peace more fervent. The Sh'liach Tzibur was truly the emissary of his people before the throne of God.

Following this unprovoked attack and in response to the urgent call for financial help our hazzanim acted quickly. Not only did they raise their voices in prayer but they also raised considerable sums of money, individually from their own purse, and collectively from the funds of the Cantors Assembly. Without fanfare and too much ado a \$25,000 bond was purchased, and an outright gift of \$2,000 was given to the United Jewish Emergency Appeal. We know that our contributions were recognized and duly noted. May we hope that our prayers were equally heard and noted and the Almighty, in his infinite mercy, will at long last grant a lasting and enduring peace for our people, for all peoples.

"Happy are you, O Israel! Who is there like you, a people saved by the Lord, your shield of help, your sword of triumph, your foes shall come cringing to you, as you march across their heights."

Deuteronomy 39:29

Returning now to our home front -- on the domestic scene -- this has been, within our organization, a noteworthy year for all qualified hazzanim. The landmark case, which has for so long been before the courts was finally settled to our satisfaction. On July 11, 1973, with the unanimous decision of the Eighth Circuit of the United States Court of Appeals, a decision was handed down affirming the right of a hazzan to enjoy the rights and privileges of all duly recognized clergymen before the law. Even though this was a very long and costly case -- to the tune of sixteen thousand dollars -- it is very important to our status and future. This favorable decision can verily be considered yet another feather in our yarmolka.

And now we come to the Tomorrows -- the future awaits us. We first dared to dream. Our dream became a reality. Then we created. Our creation is now an established, efficient organization. Throughout the years we have surmounted many obstacles. We have navigated a rough and hazardous course. But now Boruch Hashem we are sailing in comparatively calm and quiet waters. But therein lies a note of caution. We must not let ourselves be lulled by the apparent tranquillity and serenity. We must be constantly aware and ever alerted to the changing times: perceptive to the needs and responsive to the demands of the younger and more mobile congregants. However, our standards should never be lowered nor our time-scarred tradition lost. We have long endeavored, we have undertaken innumerable projects. Indeed, we have accomplished much. It would seem that our goal has been achieved. However, in order to maintain and even surpass this goal it is imperative that we take heed and become more cognizant of the younger colleagues within our group. We must recruit more of them, we must make them become more aware of their innate ability and make them realize how essential is their contribution to the cause. To ensure the future and our continued success we must continue to stress how very necessary and important is their active participation in the work of our organization. We must patiently teach them so that they can maintain and perpetuate the work and duties of our sacred calling.

We still have need of more workers. We need closer affiliations and more personal commitments. With the wisdom of their years and continued support of our tried and true older colleagues, we equally need the zeal, fervour and loyalty of our younger colleagues.

Together, working for one goal, it is within our power to make and keep, this, our Cantors Assembly, an everlasting testament to those who have, and will continue to serve our people and God.

Report of the Executive Vice President

Hazzan Samuel Rosenbaum:

Mr. President, ladies, colleagues:

I am pleased to greet you on this our 27th anniversary. Our pleasure must be considerably diminished by the apprehension, the sadness, the unspoken terror with which we have lived for most of the time since we met last together.

Yom Kippur 5734 is a day which I like that other day in December 1941, will live forever in the annals of infamy.

The tragic events of the Yom Kippur war and of the months that have followed have cast a long, black shadow over Jews and Jewish life the world over. The pain of our brothers in Israel, the price in lives and treasure, in smashed hopes and empty dreams bring home again the truth of those who taught that the People of Israel, the Land of Israel and the Torah of Israel are one. An attack on one diminishes all. The loss of one may, heaven forbid, sound the death knell of all. The converse of that maxim is also true. A blow struck in the defense of one, the success of one, the flowering of one, spreads benefit and glory to all.

We dare not be dismayed.

For Jews, the celebration of life is more important than mourning the dead. You all know that when a wedding procession meets a funeral in the street, the wedding party proceeds first. In spite of the reverence and respect we are taught to show to our dead, a wedding, the symbol of new hope, new life, a token of renewal and promise has precedence. We are commanded to affirm life and to proclaim hope.

SO, the celebration of our 27th milestone, in spite of world events, is in order and appropriate. The very gathering together of a body of men dedicated to the enhancement of Jewish life, and all the possibilities and potentialities which are inherent in such a gathering is in itself meaningful and precious token of the continued vitality and vigor of the universal people, Israel, and of

its Torah. When these flourish the third of that chut hameshulash, the land 'of Israel, must ultimately flourish as well.

We have come together, as is our custom, for many good and worthy reasons. For one, our By-Laws require it: for another, there are old friendships to be renewed and new ones to be made. Then there is the hazzanim-talk, the music and particularly the sense of comradeship which so many of us, scattered across the continent are denied during the rest of the year. And of course, the singing...

But for me, and I hope for you, it must be one thing more: a renewal of the spirit. We must come away from such meetings with a feeling of vindication of that decision which all of us made at one time or another to be a hazzan, and with a sense of rededication to the principles and ideals which first brought us together 27 years ago.

If these words sound old-fashioned or sentimental or irrelevant or unrealistic, it is not surprising. Civilization finds itself in the very depths of a moral abyss, so deep, so dangerous, so fraught with cynicism and defeat that words like faith, spirit, dedication, loyalty and honor sound almost obscene-- so perverted have their meanings become.

Yet in this company, among all my colleagues, we must believe that they still have meaning. And when we use them we still remember what they signify. And so I have elected to talk with you this morning about such things as dedication and loyalty: not in their abused perverted sense but in the manner in which we should use them and as they relate to us as hazzanim, as professionals and as members of the Cantors Assembly.

Each report that I prepare for the annual convention becomes for me an increasingly difficult and searing process. I go through a long and deep period of cheshbon hanefesh, not only of my own activities but those of the Assembly. Since I believe with Santayana that those who do not learn from history are destined to relive it, I never fail to go back to the proceedings of past years to try to recapture what was important at that time and also to learn whether we have succeeded or failed in goals which I have proposed to you over the years.

I think it is not immodest to say that my talks have rarely failed to stir you. But it is equally true and sad that much of what I have proposed and much of what you have

applauded in the past has not come to pass. In that sense I am like Cicero in ancient Greece. It is told that when he finished speaking the people would say how marvelously well he spoke, but when Demosthenes would finish speaking people would say, "Let us march!"

In each year's proceedings one can follow the growing progress in the welfare of a hazzan. We have managed to evolve a workable and fair system of placement, thanks to the dedicated efforts of the people who manned the Joint Placement Commission over the years.

From a participation of six hazzanim in the Joint Retirement Program in 1948, there are now 290 participants. Almost 75% of our working hazzanim participate in our Retirement Program. We could chart similar successes in the granting of other fringe benefits. Certainly, in the area of legal status we have come a long way from a defeat in the Ephros case some 15 years ago to the consistent victories culminating in the Circuit Court of Appeals, David Silverman case in which, once and for all, the government finally realized and admitted that Judaism is different from other religions and that contrary to practice in other faiths, Judaism does have a dual ministry. In the eyes of civil law the privileges of rabbis and hazzanim are equal even though in Jewish tradition their roles are different.

We have amassed 30 volumes of publications, all of which have proved useful and welcome additions to the meagre hazzanic libraries of 20 and 30 years ago. We have published the definitive edition of the works of Salomon de Rossi, recognized by Jewish and non-Jewish musicologists as an outstanding contribution to the understanding and to the future dissemination of this classic example of early Jewish music.

Above all, we were the catalyst for the establishment of the Cantors Institute and in its early years its sole support. We continue to make scholarship grants to all students each year. Almost 50 graduates have strengthened our ranks and only 3 graduates elected to remain outside of our fellowship. Certainly this should be something of which we are very proud.

Yet, as important as these may seem at first glance, I come away from a reading of the past proceedings with a certain sadness which I cannot dispell.

All of our efforts seem to have been directed at perfecting the craft of our members. But we have had almost no success in broadening the vision and enlarging their perception of the role which we must play in the future. A role which we must fashion and pursue or perish.

I talked recently with a respected hazzan, a member of some 20 years standing in our organization, and he reflected, he said, the feeling of some of our members. I would be less than candid if I did not share those thoughts with you.

When I spoke to him about the necessity for new goals, when I discussed with him areas in which we had failed, he felt that these areas about which I shall speak in a moment are really not important to the individual hazzan. He implied that it was his opinion that most of our members have not yet read through all of the publications we already have so why do we continue to pour money into new publications? He felt some insecurity at the influx of graduates into our ranks and did not share with me my feeling that the only way to assure the continuity of the cantorate and to add vitality and stature to the image of each practicing hazzan is to encourage more and more young men to pursue cantorial study. He also indicated that perhaps it was a mistake to continue to fight too many costly court battles. In his opinion the matter is settled and cantors cannot hope to achieve from the courts more than we already have. He felt that there was an over-emphasis on fund raising and that if we did not engage in many of these costly activities we would not be in need of large annual fund raising campaigns.

I believe that his sentiments are shared by a reasonable percentage of the membership, not because many others have spoken to me but rather because so few have spoken to me or to the other officers. We have felt no ground swell to be more aggressive, more imaginative, to provide greater leadership in the areas in which we have failed.

And what are these areas?

I go back not to my own reports but to a column in Fall-1954 issue of "The Cantor's Voice," written by our distinguished friend and colleague, Hazzan Max Wohlberg. Max wrote this column for a High Holy Day issue. It is composed in the style of an Al Het. I would like to read

the Al Het's to you and let you decide how many of these sins of omission and commission are still valid today and how many are a thing of the past:

Al Het - For centuries we failed to record the Synagogue tunes of which we were the custodians, so that today many are forever lost to us.

Al Het - We ceased to be concerned with the text of the liturgy of which we were co-fashioners and thus, in this day of change and reform we have been relegated to a state of voteless executors.

Al Het - For permitting artistry to gain ascendancy over the sacred in our profession.

Al Het - For suffering without protest the invasion of our ranks by men without learning and without devotion.

Al Het - For not having established, a century ago, a school for Hazzanim.

Al Het - For not having acquired all the skills and all the knowledge needed to make us authoritative Hazzanim.

Al Het - For not preserving for posterity the creations of many of our old masters.

Al Het - For failing to demand the prestige due our calling.

Al Het - For not contributing our just share to the cultural and musical development of our people.

Al Het - For countenancing the emergence of degrading customs relative to our functions.

Al Het - For not informing our people of our trials, efforts and achievements.

We have been content to sing, to pray, to chant, to teach and then to fade silently into the background. While we have enjoyed courteous and respectful attention, even at times appreciative attention on the pulpit, we have failed to find a voice in the determination of the nature of our services.

We have not had a voice in helping to set the standards of the synagogues we serve, or an opportunity to establish the goals for the education of the children of our congregation. Even within the limited arena of the pulpit, we have had, for the most part, little to say about the words we chant: not about the words we are told to omit or those we are permitted to include.

We have been content to remain anonymous in our achievements, in our goals, in our hopes. We have been mute in the process of liturgical reform which has become so popular a hobby among rabbis and lay leaders alike. We have had no real voice in exploring together with them the meaning of prayer today. We have had no say in the direction in which the synagogue is moving today. Articles by the dozen have appeared in Jewish periodicals extolling this panacea or that panacea which will save the synagogue. Rarely, if ever, have I read an answer by a hazzan which would dispute the fact that pseudo-hasidism, rock music, encounter groups, havurot, mishpachot are the remedies for what ails prayer. Is there not one among us who has the courage to tell American Jewry that there are no ready-made, simple, one shot gimmicks which will cure the ills of the synagogue? Not one voice has been raised in defense of the traditions of prayer with which we are so vitally involved.

Not once have I or the officers received thoughtful reactions to the activities of the Executive Council. But let us misspell a name or misprint a personal item in the minutes and we hear about it immediately.

I believe we may be at a point of parashat drachim.

We have reached a certain maturity. We have amassed what seems like a comfortable bank account. We meet, have exciting conventions--if only the world would be a little better we would be very satisfied with where we are.

Others, and I count myself and a good number of our past and present leadership in that group, believe that we have made progress but to stand still is to go backwards. We believe that there is a great need for hazzanim to stand up on their hind legs and make themselves heard on the subject of what is happening to tefillah in our synagogues today. We believe it is time, once and for all, to announce to the world, that the language of prayer, the language with which we speak to God, is not and cannot ever be the language with which we speak to our neighbors. It is time that we

announce to the world that services cannot be "created" by people who have no knowledge of, or relationship to the 4,000 year history that went into making our prayerbook.

We believe that it is time to stop giving in to the incessant demands of some rabbis and lay leaders who have their eyes only on filling empty seats each Friday night or Saturday morning without regard as to whether or not these seats are filled with bodies or with souls coming to the synagogue for renewal and for refreshment.

It is time that we cried "Stop" to the attempt to lure young people from the street into the synagogue by bringing the street to them on the pulpit.

We believe that it is inconceivable that young men can be adequately prepared for the cantorate in schools where hazzanim have little or no voice in curriculum planning, administration and admissions.

We believe it is time we disposed of the notion that hazzanic public relations has anything at all to do with getting the name of an individual hazzan in print every so often. It has rather to do with the long range recognition and acceptance by the public of an attitude, of a spirit. This cannot be done by public relations experts. It must be carried on the backs and in the hearts of dedicated hazzanim whose principles and standards are firm and clear and directed to tikun olam hahazzanut.

Let me very briefly sketch some of the things which have already been proposed to you and which I think, if implemented, would broaden the scope and the vision of our profession: things which would be easily understood, available and visible in place, not in print necessarily (print might follow) but visible to the Jews of congregations.

We should establish a summer Haggigia for young people who have shown a talent in music or Jewish music. All of you remember the tremendous affect which the late Max Helfman had on young men who came to him at the Brandeis Institute. There are in every congregation two, three, talented young people, sixteen, fifteen, fourteen years old who could be within our midst for two weeks, for three weeks, somewhere in the mountains, or in a camp, or at a lake. The great names in Jewish music could come to them, talk to them, help them create and help them get an experience, help them to become infected with a love of Jewish music so that they will devote their lives to it.

An Institute for Laymen. Where are the baalei k'riah and the shamashim, and the baalei t'fillah going to come from? The old generation is rapidly fading away and the new young people who can take over are for the most part barely, barely competent. It is in our interest to see that lay people become proficient in traditional lay skills. That's participation, not reading a responsive reading out of a booklet.

School Music Program. I read with great interest, re-read, the music instruction program followed by Hazzan David Tilmans which he gave last year at our convention. It's fine and I don't think he meant to exaggerate but I doubt that it is possible, in the few moments each week which are allotted to Jewish music, for him to accomplish the wonderful goals he has set up. There is something wrong with the structure of his plan, thorough and administratively sound though it may be, which is not his fault. There is something wrong in a philosophy that looks upon Jewish music as an ornament to Jewish life, or as a time-wilder for Jewish children and doesn't make of it a central part of the curriculum core from which other things would flow.

A Ramah Program. In spite of the fact that there are David Tilmans and David Myers there still is no unified Ramah program in so far as music and t'fillah are concerned. Much of the poison that we get back to our congregations comes from innocent children who have been infected with vulgar melodies at camp. These come back to haunt us and to taunt us. We are told, or it is implied, that we're not with it because we can't sing their Sim Shalom or their Ya Be Barn, Ya Be Barn or whatever it is that they do and which is perfectly acceptable in a camp situation provided there is an antidote of traditionalism available to them as well.

We should engage in a program of endowed assistance to the Cantors Institute and provide lectures by leading hazzanim on a regular basis to the students. Our students go for-months seeing only their instructors. As great as they may be, there are other people in the world who have made a mark in hazzanut, in Jewish music and in composition. And this is not to denigrate the faculty. But there is not a music school in America that does not invite acknowledged masters to come and lecture and perform and teach on a limited basis to students. It's ridiculous for the Cantors Institute not to make use of similarly available talent from the ranks of the Cantors Assembly.

Recitals. There should be a series of recitals by talented hazzanim so that our students can get the idea that it is not necessary for them to idolize, all over again, the poison that we came to eradicate, record hazzanim. I find, year after year, the youngsters are fascinated by the recorded hazzanic works of the great old masters. They're great, but they can't do those chants on the pulpit, today. They should be able to hear live performances in their school time of a quality compatible with today's stage of musical development and today's tastes.

Workshops. A big-brother kind of arrangement where an individual member of the Cantors Assembly would take on a student who would meet with him for lunch once a month, talk over his problems, console him, encourage him, guide him, in an unofficial way. You don't need a big program. It doesn't cost money to do that, it just takes a little will and devotion and energy.

Could we not develop a visiting professorship arrangement where hazzanim would be invited to teach a specialized subject as they are at the Rabbinical School or at the Teachers Institute. Why should we be orphans? My former rabbi, Abraham Karp, is a distinguished American Jewish historian and he gave for two years, once every two weeks a lecture to the graduating class on American Jewish history because there was no one on the faculty at that time that was covering that field. Why not similarly at the Cantors Institute?

There is still not a textbook for hazzanim. There is no formal textbook for hazzanim which is in use at either of the cantorial schools. There is not yet available a history of hazzanut. The old hazzanim, a few of them, wrote very, self-serving biographies, but an honest history by a trained historian familiar with hazzanut does not exist. We will not be anything until we at least have a history. And in addition to a European hazzanic history there is already an American hazzanic history in the 50 or 60 years of formal experience which we have had which should be written. There are anecdotes in your lives which should be collected in archives, mementos. How many of you have written down the names of hazzanim who served before you so that somewhere there will be a collection, somewhere there will be a zecher that in 1926-1945 at Temple Beth El in Rochester, Cantor Aaron Solomon was the cantor. It should be known, it should be remembered. That's how we develop a tradition, not by forgetting about what came before.

The sponsorship of unique'synagogue music events, commissioning of badly needed secular Jewish works as well as religious Jewish works. The development of a religious school curriculum whose core would be music. Summer workshops for in-service training for hazzanim which we once had and which were allowed to die for lack of participation.

Establishment of chairs in Jewish music. I would be willing to stop commissioning Jewish music for ten years and take that money if we could establish one chair of Jewish music at a university. It's being done all the time in general Jewish studies. Every university worthy of the name has, if not a department, at least one or two professors who teach Jewish subjects. It's not a dirty word any more. And kids at college treat Jewish studies in college with reverence and respect and turn to it in an entirely different attitude than with which they turned to it when they were once students of a religious school.

Establishment of Jewish music departments in the great music schools. There's no reason why there should not be an elective course in Jewish music at Julliard or at Eastman or at Oberlin or at other schools of that nature.

These things are not easy to achieve. They are not achieved overnight. They are part of a long, on-going process of growth and development. They cannot be achieved by heroic pronouncements by me or by any one else once a year, as true as they might be. They cannot be achieved by each man here shaking his head and saying Amen.

I would suggest to you that men with ideas, be they leaders or men in the ranks, should have 3, 4, 5 opportunities each year to meet together in seclusion, to talk through ways and means to bring these ideas into reality. It means sacrifice of time and energy. It means stealing that time from congregations, from families and from one's own self.

The reality of the situation is that not all of us are prepared to do these things. I know that I and many of our past presidents have often commiserated that it has been our sad experience to come to regional gatherings, usually at great expense to the Assembly, in order to bring a message from the national body to the local body and to receive the important feed-back from the local body which could be transmitted to our leadership. We find that our men, for the most part, do not yet have that sense of

professionalism that permits them to say to their rabbi or their synagogue president, "Look, I have a one day session together with my colleagues at which we are going to discuss topics which are of great importance to you and to us. I have made the following arrangements for substitutes for my duties for that day, and plan to remain with my colleagues for the entire day."

What we find instead is the all too familiar pattern: most men show up in the morning, kibbitz for a while, hear the message graciously and applaud appropriately, eat lunch and then one by one steal away to return to their jobs.

Prior to a recent visit to a potentially great region, I was literally bombarded with requests for many months in advance of my coming to make time to speak to a group of synagogue leaders in order to acquaint them with the needs of the hazzan. I agreed. A date was established. Four or five leaders of the region worked energetically to prepare the event, which did, indeed, bring out some lay leaders from their own congregations. But out of a total of 12 or 14 regional members only four or five men produced lay leaders from their congregations. Where were the others? All too many of us behave in this fashion. All too many of us think that public relations is a release in the newspaper. Public relations is an opportunity to talk face to face with individuals whom you would like to convince that your viewpoint is a valid one. From the reaction I got from the men who were at the lay-leaders meeting I did impress some 10 to 12 lay people with the importance of the hazzan and no doubt did an even better job on the 50 or so empty seats to which I also spoke.

This is what I meant when I spoke of loyalty and dedication in the opening moments of my talk. It is not enough to pay dues. It is not enough to behave ethically in seeking a position. Although these are important. It is not enough to give lip service. We need heart service.

And finally, since we are being frank and open, let us talk about the question of money. Anyone who reads the minutes and who reviews the amendments to the By-Laws of our organization will notice that our constant efforts have been to enlarge the membership of the Executive Council: to permit more and more people from distant places to have a voice in the management of the Assembly. You know better than I do that each region, each section of the country has its own problems and its own peculiar situation. Only if it

is ably represented by someone in our Executive Council can we ever hope to deal with those problems. In the interests of economy we have limited our Executive Council meetings to four a year. Would you care to hazard a guess as to what it costs to hold an Executive Council meeting?

Your leadership does not believe that it is time to stop publication, nor that it is time to stop strengthening the legal status of the cantor, nor that it is time to withdraw support from the Cantors Institute, nor that it is time to lay back and wait for things to get better. Things will not get better unless we make them get better. The fact is that there is not one single Jew who has given so much to Israel that he has denied himself one single day of comfort, of food or of pleasure. There is still plenty of money in the Jewish community to more than meet our needs.

Some still question the propriety of raising funds for the Cantors Assembly. We are the only organization within the Conservative movement that receives no financial help whatsoever from the national movement. The Rabbinical Assembly is able to carry on its work because it receives an allotment from the annual Seminary campaign, not from the dues which it receives from its members. It has been our feeling that so long as our dues cover our basic operational costs--rent, salary, travel, telephone--then we have every right to go to the American Jewish community for help with our other projects which concern them as well as concern us. There is nothing illegal or immoral or improper about it.

And we have found that somehow those men who raise the most money have developed the largest following of friends of hazzanut. When you approach a man for a contribution you have the vital opportunity to tell him what the money is used for. And so rather than being a detriment to a hazzan's standing in the community, fund raising activities are a subtle part of a public relations program which brings not only funds but friends as well.

I note in the annual reports that one of the regions is proposing that we abolish the assessment and raise our dues instead. Since the assessment is based on a figure equal to twice the annual dues of each member, this is hardly practical. Yes, we are asking that dues be raised 15% across the board because the basic costs of running our organization have risen as, indeed, has everything else. But we can never hope to carry on a program like ours with

funds which derive only from dues. And I will tell you something, even if each hazzan were wealthy enough to do it, I would oppose carrying scholarship aid, publishing projects, education projects on our own shoulders. We do not do these things for hazzanim alone. The Jewish community must be educated to our needs and this is one way of educating them.

I think, too, that the attitude of many of our men who maintain that there is no need for the assessment since the men who always raise money will always continue to do so is cynical shortsighted: it is selfish and it is unfair.

I do not believe that there is, in our Assembly, a member from the highest salaried to the lowest, anyone who cannot approach ten men in his congregation for a contribution of \$25 each. I do not believe that an organization of hazzanim can develop the attitude of letting the other fellow do it. I am certain there are a few exceptions, men in new congregations, men in different situations in their own congregations. We have never forced a man to raise funds to his own detriment. But it is sad to report year after year only one-third of our membership actively participates in raising his assessment or in conducting a fund raising campaign.

Let us not make the mistake which was made by our colleagues of the Hazzanim Farband. Even in its heyday it was not concerned about hazzanut but about the private success of individual hazzanim. Even in its prime the building on Second Avenue was called the kibbutzarnveh, the hangout, a place to come to shmooze, to play a game of cards, to hold impromptu vocal contests. Only very few of the leaders of that organization had the vision or were able to transmit the vision to the men in the ranks which would have turned the hangout into the central heart from which life-giving hazzanic blood would pour. There is the danger that we can become, as they did a kibbutzarnveh.

This is the choice that faces us today. Shall we stand pat, reduce our activities, our vision, our hopes and in that way make life simpler for everyone concerned, or shall we resolve to move ahead, to face new challenges, to explore new ideas, to discomfort ourselves and continue to strive to be the organization which countless generations of hazzanim yearned for and which our founders succeeded in establishing?

I do not become easily discouraged and I hope that you will not become discouraged. When I sense that the goals to which I aspire are so high and far above my reach and my achievements poor by comparison, I think of the saying of Rabbi Nata Hirsh Finkel, the Old Man of Slobodka who taught:

"If I knew that I could be only what I am, I could not endure it: but if I did not strive to be like the Vilna Gaon, then I would never have gotten to be what I am today."

May the Almighty give us the strength and the wisdom and the will to strive and to achieve, and the courage to strive again when we fail.

REPORT OF THE NOMINATIONS COMMITTEE

The Chairman of the Nominations Committee, William Belskin-Ginsburg, presented the following slate of Officers and members of the Executive Council. No other nominations having been presented, the entire slate was elected unanimously.

President: Gregor Shelkan
Vice, President: Michal Hammerman
Secretary: Harry Weinberg
Treasurer: Louis Klein
Executive Vice President: Samuel Rosenbaum

The following were elected to three (3) year terms on the Executive Council:

Shabtai Ackerman
Charles Bloch
Saul Breeh
Alan Edwards
Morton Kula
Samuel Fordis
Benjamin Siegel

For membership on the Executive Council for a two (2) year term (to fill unexpired term):

Louis Herman

For membership on the Executive Council for a one (1) year term (to fill unexpired term):

Bruce Wetzler

In addition to the Chairman, William Belskin-Ginsburg, the members of the Nominations Committee were:

Stuart Kanas
Edmond Kulp
Abraham Shapiro
Isaac Wall

The 27th Annual Convention

of the

Cantors Assembly

presents

THE NEW WORLD CONSORT

in

MUSIC OF MEDIEVAL JEWRY

Tuesday afternoon, May 14th, 1974 at 3 P. M.

MARY ANNE BALLARD vielle, rebec, psaltery, trumscheit

ROSEMARIE CAMINITI soprano, alto shawm, recorder, minstrel harp

ROBERT COWART recorders, shawms, recorders, shawms, vielle

WILLIAM MOUNT (Director) baritone, hurdy-gurdy, bagpipe, dulcimer

PROGRAM

Mi al har horev Obadiah the Proselyte (12th C.)

Who on Mount horev

Baruch hagever

Obadiah the Proselyte

Blessed is the man who trusts

in the Lord.

Cados Adonay cherubim

Anon. (c. 1460)

The Binding of Isaac, A Sephardic Liturgical Drama

Edited and translated by Dr. Judith Eisenstein

SONGS OF THE SEPHARDIM

Una hija tiene el rey

The king has a beautiful daughter whom he has confined within
the high walls of a tower

Durmo la nochada

May God release me from the pain and anguish of this night.

Arboles yoran

The trees are weeping.

En la ciudad de Marsillia

In the city of Marseilles a fetching young girl sits
at her window.

Avridme, galancial

Open the door to me, my darling, for soon it will be morning

Grossinger's, New York

The Cantors Assembly Fourteenth Annual Awards were presented to:

Harry Rothpearl, in recognition of the extraordinary effort and devotion he has shown to the task of preserving and enhancing the cultural heritage of the Jewish People. His accomplishments have revitalized precious literary, dramatic, and musical treasures making them accessible to a generation that might otherwise never have known and loved them.

Also to:

Sid Darion, Manager of Public Affairs, ABC Television News

and the

American Broadcasting Company

for fostering exposure of the great spiritual, cultural and musical resources of the Jewish People, for encouraging creativity and performance in these fields and in appreciation of the inspiration which the award-winning television program, "Directions 74" continues to be to those concerned with the growth of cultural, artistic and religious values in America.

WEDNESDAY MORNING, MAY 15th

D'var Neginah: A Singing Congregation
Hazzan Pinchas Spi.ro

Hazzan Spiro:

It seems that a great deal - perhaps too much - has been written and said about the subject of Congregational Singing. But, if you stop to consider it, you will realize that all of it has always been in vague theoretical terms, and we hardly ever got down to the practical aspects of the subject that can actually benefit us. I think that a definitive paper on the practical goals and problems involved in improving congregational singing is long overdue. Such a paper, when it comes about, should offer detailed practical solutions to the difficulties involved, with a particular emphasis on actual demonstrations and examples. This, of course, is far beyond the scope of my short talk this morning. All I intend to do is to touch on several key problems, and I will try to offer a practical demonstration on how to solve one of them.

In planning to introduce new chants to our congregational singing repertoire, we must make a clear distinction between two categories: The first category consists of chants that are intended to replace other chants which are already established and familiar to our congregation. The second category consists of chants for those prayers which have not been chanted congregationally before in our particular congregation.

The process of establishing ANY new congregational chant is usually not an easy one. It requires a variety of techniques: it requires creating opportunities, providing motivations, but above all it requires patience and perseverance. The difficulty, however, increases immeasurably when the new chant we are about to introduce is intended to replace a so-called "traditional" and established chant which the congregation has been singing for years. Sometimes it can create a real problem for the cantor and even undermine him completely. This is a sensitive area, and one should consider carefully in each case if it is worth all the trouble. Sometimes the result is "yatza s'charo b'hefsedo." There seems to be a fierce sense of possession and loyalty on the part of the congregation towards the melodies they know. Familiarity, contrary

to the famous cliché, does not breed contempt - it breeds contentment! Attempts to replace these familiar chants even with the most beautiful new chants are usually met with strong resentment.

This is perhaps a good opportunity to offer this piece of advice to young hazzanim when they assume a new position. Don't be in any rush to replace the melodies that you find with those of yours. Starting in a new position is a traumatic experience for the congregation as well as for the cantor. The wisest course to follow is not to tamper right away with established traditions. Leave the old melodies alone, no matter how terrible you think they are. Give yourself first the chance to get to know the people and to have them get to know you and to appreciate your capabilities and what you have to offer. If you are particularly keen about the subject of congregational singing, and if you are anxious to introduce new chants, start with those prayers for which the congregation has previously had no melodies at all. Here you at least have a fighting chance.

The fundamental principle involved in the establishment of a new chant is REPETITION. Somehow, in our preoccupation with pedagogical techniques, this principle seems to become obscured. The basic fact is still this: In order to learn something new, it has to be impressed and engraved on our mind, and that requires repeated applications. To learn a new chant, we have to hear and sing it again and again and again. Of course, this process of repetition can be done in a boring, arbitrary fashion that can turn off the learners and cause them to reject even the most interesting material. On the other hand, it can be done with a variety of imaginative ways and techniques, creating such interest and diversion that the students are not even aware of the many repetitions of the same thing. The difference between the gifted pedagogue and the inexperienced one is in the MANNER in which the repetitions are carried out.

Practically speaking, the opportunities to get the members of the congregation into a classroom situation in order to teach them a new chant are minimal, or even non-existent. This means that the new chant will usually be introduced for the first time at the service and repeated, again and again, week after week, until it catches on.

Basically, this procedure can be valid for the Friday evening, the Sabbath morning and the Weekday services because of their frequency. Obviously, this is impractical for Rosh Hashanah and Yom Kippur. On the other hand, and I don't know if it is only a personal impression, there seems to be during the High Holy Days season an atmosphere which is particularly conducive to congregational singing and participation - more so than at any other time of the year. Since the opportunity to repeat one chant many times is rather limited, special techniques are called for during the High-Holy Days season.

In one particular case, I employed **most** successfully a method which I call: "Instant Participation." I should like to describe and demonstrate this method for you. The chant is: "V'chol Ma'aminim," and in my congregation it had never been done congregationally. I have purposely supplied you only with the text and not with the music. I do have with **me** copies of **the** music, and I shall be happy to pass it out later to those interested.

"V'chol Ma'aminim" is a Piyut which many hazzanim like to use as a showcase for elaborate recitatives, but I was never quite satisfied that this Piyut is particularly suitable for hazzanic flourishes and emotional interpretations. On the contrary, over the years I have become more and more convinced that this is indeed an ideal hymn for responsive congregational participation, particularly in view of its location in the Machzor.

The construction of this Piyut is simple: It consists of 22 verses, arranged alphabetically according to the key words in each verse, listing the attributes of the Almighty. Each verse consists of two lines. The way this Piyut is commonly chanted is as follows:

V'chol Ma'aminim shehu el emunah
Habocheh uvodek ginzey nistarot.

(Demonstrated these two lines with **examples** from (1) Nusach; (2) Rosenblatt; (3) Katchko)

Although this is the common and accepted way of chanting this Piyut, it is surely in error. It is quite obvious that the lines that start with the words, "V'chol Ma'aminim shehu..." constitute the second half, or resolving part of each verse. The order should therefore be:

Ha'ochez b'yad midat mishpat
V'chol Ma'aminim shehu El emunah. etc.

These two lines obviously belong together since they utilize the same letter of the alphabet:

When I made up my mind to introduce this Piyut as a congregational chant, I also concluded that it should be a responsive chant, with the cantor chanting the first line of each verse and the congregation responding with the second line of each verse. The fact that the second line always starts with the same three words: "V'chol Ma'aminim shehu..." made that conclusion an obvious one. All I had to do now was to find the appropriate melody, and that turned out to be more difficult than I anticipated. Even though there are dozens of beautiful melodies for "V'chol Ma'aminim," none seemed to suit my purposes. The main problem concerned the length of this Piyut. No melody can withstand 22 repetitions. Finally, I found the guide to the solution of this problem in Lewandowski's version. His idea is at once simple and brilliant. Lewandowski composed a three-part melody with a structure of A-A, B-B, C-C.

According to this version, the cantor starts with:

(sing) Ha'ochez b'yad midat mishpat,

to which the congregation responds with the identical melody:

(sing) V'chol Ma'aminim shehu El emunah.

The cantor now chants the second theme:

(sing) Habochen uvodek ginzei nistarot,

to which the congregation responds with the same melody:

(sing) V'chol Ma'aminim shehu bochen k'layot.

Now the cantor chants the third and last theme:

(sing) Hago'el mimavet ufodeh mishachat,

to which the congregation responds with the same melody:

(Sing) V'chol Ma'aminim shehu go'el chazak.

From here on, the cycle of three themes starts anew: A-A, B-B, C-C. As I said, I find this idea to be brilliant in all its simplicity. In the first place, it reduces the impossible length of 22 verses to a more acceptable 7 A-B-C units. More important, it accomplishes the principle of repetition, which I mentioned earlier, without the need for formal instruction. All the congregation has to do is repeat each of the cantor's lines, and they have an opportunity to do so 7 times. Incidentally, the fact that the congregation always starts with the same three words: "V'chol Ma'aminim shehu...," makes it easier for those in the congregation who do not read Hebrew fluently, and encourages them to participate.

Lewandowski's version seemed to be the answer to my problem, except for one little matter - I didn't care for his three-part melody. In my opinion - and I readily admit that it is perhaps a subjective, personal opinion - Lewandowski's melody is too ornate and not quite suitable for a smooth congregational response. I should add that since this Piyut does not conform to any poetic rhythm, there arises in Lewandowski's version the difficulty of fitting the syllables to the melody, especially if one observes the correct mil'el and mil'ra accentuations. The most difficult of the verses is: "V'chol Ma'aminim shehu hayah v'hoveh v'yihyeh." According to Lewandowski's version, it is almost impossible to sing this line.

After much thought, I decided to write my own melody. I based it on Lewandowski's method, but I went a step farther. I enlarged the scheme, and instead of a three-part melody, I wrote a FIVE-PART melody, (A-A, B-B, C-C, D-D, E-E). Each of the five themes is chanted first by the cantor, and the congregation repeats it identically with the second line of each verse which always starts with the words, "V'chol Ma'aminim shehu." In the fifth part of each group of five verses there occurs a slight exception. The solo part ends upwards with a semi-cadence on the dominant, while the congregation's repeat will end downwards with a full cadence on the Tonic.

I will be the first one to admit that my new congregational melody is 'no earth-shaking musical creation, and I don't claim great originality either. It is a simple melody, and that is perhaps its greatest virtue. I based it on the High Holy Days nusach, and that is why it may

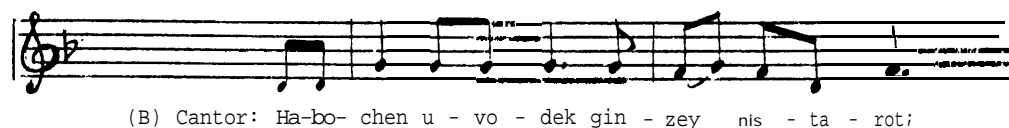
sound familiar to you even on first hearing. This, too, is good. Familiarity, as I said earlier, tends to breed contentment in the area of congregational singing.

And now to the acid test: Working out a problem in theory is sometimes one thing, but putting it into practical application is often another. In this case, I am happy to tell you, the experiment proved to be totally successful and satisfying. My rabbi introduced it as a new melody written by me, and he explained that all the congregation had to do was to repeat each phrase after me. He even gave them, at my suggestion, the rhythm of the first two words: "VI-chol Ma-a-mi-nim." By the time we were on the third cycle of five verses, the entire congregation was fully familiar with the tune and participated lustily in the singing as they had never done before.

And now I should like to conclude this D'var Neginah with the singing of this new congregational chant.
(Demonstration - see music on next page.)

One final remark: The four sets of five-part melodies end with verse 20, "V'chol Ma'aminim shehu rach lirtzot." This still leaves two verses which allow the cantor (and/or choir) the opportunity to round it all up with an elaborate version of his choosing and to conclude with the traditional shift to the Major key: "V'chol Ma'aminim shehu tamim po'olo."

V'CHOL MA'AMINIM - A Responsive Congregational Chant by Hazzan Pinchas Spiro



WORKSHOP A: "A New Perspective on Hazzan- Congregation Relationships."

Conducted by:
Hazzan William Belskin-Ginsburg

Hazzan William Belskin-Ginsburg:

I am pleased to be here today to discuss a subject which is of vital importance to the life and livelihood of every Cantor - his contractual relationship with his Congregation - his duties, his obligations, his rights and his privileges.

I do not propose to deliver a lecture on the "Law of Contracts," or to discuss isolated interpretations of terminology.

I will endeavor to tackle the subjects from a practical standpoint - should we have a written contract - should it be in the form of a short letter by the President or officer of a Congregation, setting forth the term, the salary and a statement that you will perform such duties as are usually performed by Cantors: should it be approved by the Board of Directors, or should it be a formal agreement prepared or approved by a lawyer, spelling out every nuance of the relationship: what should be the minimal requirements and what extra and fringe benefits should you seek to acquire, and what should you seek to avoid.

Basically the relationship of the Congregation and Cantor is that of employer and employee, but involved in this relationship are ethical, personal and religious concepts which are not present in the employment of an artisan or a worker engaged in industry and commerce. There are personality problems and elements outside of the written terms of a contract which might very well disrupt the most carefully prepared written instruments.

Most employees in the trades now have collective bargaining rights, and strong protective unions with the powerful weapon of a strike, if necessary.

The only mass uniform privileges and status of great consequence which Cantors have acquired within the last generation, have come to them through the persuasive guidance of Cantorial organizations, primarily our own Cantor's Assembly, but these bodies are in no sense unions.

Yet, with it all, when you reach a point on any important question where the officers of a Congregation and the Cantor cannot see "eye to eye" to the extent that either party attempts to enforce his or their point of view, an uncomfortable situation arises, which sooner or later may cause a disruption or separation regardless of the terms of the contract. It is very rare that a Cantor will sue a Congregation or a Congregation will prevent a Cantor by legal action or injunction to restrain him from officiating in another Congregation.

I recall a few disastrous legal actions but they occurred some 50 years ago, when most Cantors were employed on a limited basis only, especially during the high holidays only, and they were under the thumb of unscrupulous managers.

As far back as 1948, the New York Board of Rabbis issued a booklet of principles governing Congregational - Rabbinical agreements and its preamble, which is as pertinent to Cantors as it is to Rabbis reads:

"PREAMBLE

The agreement entered into between a rabbi and his congregation is between a religious community and its chosen leader. It goes beyond the stipulation of a legal agreement: it also covers a spiritual relationship. A rabbi is not to be considered as an employee of the congregation. He is a consecrated servant of God called by the congregation to serve the religious, educational, spiritual and pastoral needs of the membership. His ministry shall not be limited to his congregational duties, but shall be left free to serve the larger community. The very nature of the congregation in Israel as a holy assembly and the lofty character of the rabbi's office dictate that the agreement between rabbi and congregation be preserved on the highest plane of mutual integrity, mutual respect and mutual devotion to the religious purpose for which the congregation exists,"

If any Cantor believes that there is too much ado about the negotiation of his contract with his Congregation, he should read the chapter devoted to such contracts in the middle age periods, which he can find in the scholarly study by Dr. Leo Landman published in 1972 - Chapter VI. After citing a series of other problems of the Cantor he states

"None of the problems previously discussed compared in seriousness nor in heartache to the problems most Cantors faced in negotiating contracts with their respective communities. In this respect not only was the Cantor often short-changed in his endeavors to eke out a meagre livelihood but he often had to weather the storms and ravages initiated by community leaders who at times considered it almost a duty to make life miserable for him,"

There were some stringent rules with relation to the dismissal of a Cantor for the reason as Dr. Landman says "the Cantor, having to depend upon the good will and the whims of so many in the community, was theoretically considered the underdog and was granted added protection.

The status of the Cantor today has changed considerably and his duties and responsibilities are much more varied and extensive, but he has inherited a number of the woes of the past which we are endeavoring to correct.

Cantors have told me that their extended relationship with their Congregation rests upon a "handshake" between themselves and the president. This is purely an oral or verbal contract, the terms of which would depend upon the recollection of the respective parties, which may become defective as the parties grow older, or the officer of the Congregation passes away or leaves the Congregation or the status of the contracting parties changes, or the vocal chords of the Cantor diminish. Somebody reminded me that Sam Goldwyn one said that "a verbal contract is not worth the paper it is written on." It is certainly a very precarious basis for any permanent relationship.

On the other hand, I have examined contracts which attempt to spell out every nuance of the relationship, every act of conduct of the Cantor, personal or public.

Both too little or too much are equal evils. In the former case, you must resort to testimony as to recollection, custom, prior conduct, etc. and depend upon the so-called "Menschlichkeit" of the baalebatim.

The law of contracts does not judge a promisor's obligation by what is in his mind, but by the objective test of what his promise would be understood to mean by a reasonable man in the situation of the promisee.

On the other hand if you have a written contract, unless some of the terms are ambiguous or indefinite, the intention of the parties must be determined by the words of the contract, unaided by oral testimony.

Remember that if your negotiations are finalized in a written contract and there are representations and oral promises made which are not included in your final written agreement, they are not part of it and are not binding. Oral conversations and assurances made before the execution of a lawful and valid written agreement but not incorporated therein, cannot be made a part of the agreement unless they were omitted by fraud, accident or mistake.

You see how important it is to be cautious in the preparation of your written contract. The cardinal rule in construing a contract is to ascertain the intention of the parties, and where its terms are clear and unequivocal, the intent must be determined from its contents alone.

Implied contracts are not favored in the law and the Court will not read into a contract that which is not necessarily implied. Where there is an express contract proved, the law will not imply a contract contrary or inconsistent with its terms.

The purpose of a written agreement is to set down all of the terms and conditions discussed and agreed upon in all prior negotiations, so that there would be no room for error or misinterpretation. That would be ideal but very frequently, something you talked about, something you took for granted, something you interpreted in your own way, is omitted either inadvertently or deliberately or ambiguous language, capable of 2 or more interpretations may have the effect of nullifying your intentions.

The very best time to negotiate with your Congregation for satisfactory terms, is at the very beginning of your relationship with the Congregation. Once you have signed a contract, it will be very difficult to make any drastic changes in the future, even when you are negotiating for an extended term.

Naturally at the outset, especially if you are anxious to have the position, you may be timid in making demands or you may consider some of the fringe benefits and possible future situations unessential.

You may also be confronted with the fact that the drawing of the contract will be relegated by the Congregation to a lawyer-who is either a member of the synagogue Board of Directors, the Religious Committee or even a member of the Congregation. And you will have no legal representation, as the Congregation's lawyer despite the ethical impropriety, will often act for both parties. You have a legal right to your own counsel, or at least, the right to consult your own attorney and have him inspect the written contract before you sign it. Don't forget that this contract will govern your conduct and your livelihood at least for the term of the contract and it is unwise to treat it as if when something happens later, it will be adjusted later. The least you could do is to call upon the knowledge of the officers of the Cantors Assembly and the Placement Committee for assistance or affirmation. They have had a great deal of experience and are familiar with the pitfalls.

On the other hand, you may feel so positive of your ability to maintain the position and any additional emoluments or benefits which may come up in the future that you will overlook many initial advantages. I recall the story of a Cantor who sensed that he had the love and admiration of the Congregation to such an extent that they could not do without him, and he made some unusual demands - such as, in a 3 year contract that he be paid the total salary in advance and when the Congregation wanted to know what would happen in the case of a contingency, he said "Well if you pay me in advance and I should die in the interim, that would be my good luck."

An applicant for an open position should make a careful study of the requirements of the Congregation. There are no two Congregations that are alike in every respect. It would be a simple matter to formulate a uniform contract which would be acceptable to both Congregations and Cantors if the contracting parties were all uniform, if all Congregations were all uniform in size, in financial ability and in their requirements, and if the talents, abilities and capabilities of all Cantors were uniform.

Let us consider one aspect - the duties and services expected:

- (a) To officiate at services Friday nights, sabbaths and holidays.
- (b) To prepare Bar and Bat Mitzvahs and Confirmation.
- (c) To organize and conduct choirs-professional or volunteers.

- (d) To organize and lead Junior Congregations and direct the conduct of Junior Congregations on Saturdays and holidays.
- (e) To act as musical directors - to teach classes in music and singing and in Assembly.
- (f) To prepare members who wish to participate in synagogue services.
- (g) To act as a Bal Kore - Sabbaths and Holidays.
- (h) To read the Megillah on Purim.
- (i) To attend daily Minyan.
- (j) To participate in Wedding Ceremonies (sometimes with and sometimes without extra pay) and to provide a substitute if the Cantor is unable to attend.
- (k) To assume the leadership of the Religious Services in the Rabbi's absence.
- (l) To take charge of all musical programs including Jewish Music month.
- (m) To conduct services at the homes of bereaved.
- (n) To supervise Kashrut at commercial outlets under the direction of the Rabbi.

I am simply giving you a list of the required duties culled from only a few of the contracts which I have examined. Not all Congregations require all these services but in some contracts I have seen this clause - "the Cantor shall cooperate with all arms of the Temple in preparation of all musical programs." In one contract I also read "In addition to these duties, the Cantor shall assume and perform such further responsibilities and duties as may be assigned to him from time to time by the Congregation (or the Rabbi) and its Board of Directors. Or

"The Cantor shall also assume all other duties not mentioned heretofore as outlined by the Constitution and by-laws of the synagogue and the Code of Standards of the United Synagogue of America."

Perhaps it would be best if we separated the essential services as primary duties and designated the others as "as ancillary or secondary" services and provide in your agreement that all ancillary services shall be performed only if they do not interfere with the performance of your primary duties. Also, it is wise not to make your services completely dependent upon the decision or discretion of any individual. It would be better if such decisions were to be made in consultation with or with the consent and cooperation of the Cantor.

In the light of the many faceted requirements of individual Congregations, an applicant MUST answer to himself whether he is capable of undertaking all of the required duties. This is a first step which is absolutely essential. An applicant may have a beautiful voice but if, in his own heart he knows that he knows almost nothing about teaching, where teaching is an essential or primary requirement, and he accepts the position and things go wrong, he cannot hope to overcome his shortcomings and depend upon his other talents, his personality and the Menschlichkeit of the Board of Directors to continue or renew his contract. This egocentricity happens more often than you are willing to admit. Please, as a primary element in drawing an initial and successful contract - KNOW THYSELF or in the vernacular DON'T KID YOURSELF.

In addition to the careful scrutiny of the duties involved, what other elements should you discuss with your Congregation in your negotiations?

A definite statement of the length of your initial term - 1, 2 or 3 years should be set forth and the amounts of the increments for each of the years and if it continues on a year to year basis and if the yearly increase is not a fixed amount, it should be tied up to the national cost of living index. Personally, I would favor an initial term of only one year as a sort of honeymoon period and if the "shiddach" takes, I would take an additional term for two more years and then perhaps for 5 years. If this is a new position, I would include a provision for payment by the Congregation of all moving expenses.

The basic salary and the time of payment should be stated with definiteness and should not depend-upon any contingency. The lowest rate recommended by the Cantors Assembly is \$14,000 per annum.

If rent free housing is provided, be certain that the housing is adequate and within walking distance of the Congregation. The living areas surrounding many Congregations which have moved to suburban areas have rentals which are prohibitive and inconsistent with the amount of the salary, and sometimes there is no housing available.

The contract should provide for additional financial benefits, such as contributions to a pension fund of 7% or 8% of your gross salary, health and disability insurance including Blue Cross and Blue Shield, major medical for maximum available benefits for the Cantor and his family.

Where housing is provided, make sure that the Congregation will pay for all maintenance and repairs which have to do with the preservation of the property.

I have been told by our Placement Committee that most Congregations are now conditioned to allow most of these fringe benefits.

If a Cantor should die, provision should be made for payment to his widow for several months or for a year which should also include housing or rental payments.

Provision should be made for a vacation during a fixed period in June or July. The time should be fixed after consultation with the Rabbi and should not be left open. Be sure to mention that your pay and other benefits should continue during your vacation period. This should include pay even if the terminal date of your contract concludes in August.

The Congregation should pay a stipulated amount for the costs of attending Cantorial Conventions annually and the Cantor should be allowed the free time to attend the Convention.

There should be provision for reasonable notice of termination, and the period when notice should be given. It should certainly not be less than 4 months by either side, more if possible. If no notice is given, the contract shall continue for an additional term of at least one year. If notice is given by the Congregation, no other Cantor should be permitted to occupy the pulpit without the incumbent Cantor's consent. After the second year if there is to be a severance at the Congregation's request, then severance pay should be paid by the Congregation. I believe that a basis of one month for every year is fair. In addition, the Congregation should pay for costs of relocation.

Nowadays with neighborhoods changing, some reasonable provision should be made for the Cantors in the event of a merger with another Congregation or in the event of liquidation. Usually when businesses consolidate, the emerging company cannot retain the assets and abandon its liabilities. In the case of a merger, the surviving Congregation should take over and pay the lawful obligations of the submerged congregation and if each of the Congregations has a Cantor, the salaries and other obligations due or to become due to the displaced Cantor should be paid in full as if the surviving Congregation had been a party to the original agreement and such a provision should go into your contract.

If the Congregation should go out of business entirely, its accumulated assets, if any, should be subject to the payment of the Cantor's salary and his full benefits or certainly subject to an amount determined by arbitration.

I believe that every contract should have an arbitration clause. The arbitrator may be the Committee on Congregational Standards of the United Synagogue of America, or it may consist of a body composed of one person selected by the synagogue, and one by the Cantor and the third by the other two arbitrators and their majority decision shall be binding for all purposes and may be entered in any Court of competent jurisdiction.

In a booklet published by the United Synagogue under the title "Questions and Answers" we find under the heading "Moral Dignity"

"The contractual relationship between a congregation and any member of its staff is one that should be marked by observance not only of the agreement between the parties but also by the spirit in which Judaism has resolved human problems throughout the ages."

They then suggest arbitration as a final recourse.

Some contracts provide for grievance procedure by which the problem is first presented to the President of the Synagogue and if unresolved it is presented to the entire Board of Directors and then to arbitration.

You should endeavor to avoid contingent clauses or "if-y" clauses or clauses which would cut off your right of appeal such as this one.

"In the event of any dispute or issue pertaining to the duties of the Cantor or any dispute or issue as to Religious Law or Religious Services, such disputes or issues shall be decided by the Rabbi of the Congregation whose decision shall be accepted as final by all parties." or "the Cantor must abide by such decision."

or this one:

"The Cantor shall obtain religious guidance from the Rabbi. He shall also take

supervision from the educational director with respect to BAR-BAT MITZVAH Training Program."

In one contract I find this provision

"It is specifically agreed and understood by the Cantor that no other rules or standards or regulations of any kind or nature whatsoever or of any other organizations, including the United Synagogue of America shall apply or be applied to this contract or any part hereof or any dispute or issues arising hereunder,"

Or this one

"There shall be no severance monies payable to the Cantor by the Congregation for any reason whatsoever, whether the contract be terminated at the end thereof or sooner for any cause whatsoever."

Or this one

"The Cantor shall be allowed not more than one day per week free from duties for the pursuit of his personal interests."

On the vital subject of Disability one contract reads

"The congregation may terminate this agreement and discharge the Cantor in the event of illness of the Cantor for a period of 6 consecutive weeks or at the option of the Congregation it may obtain a temporary replacement, etc. - the amount paid for such replacement to be deducted from the Cantor's salary. The congregation shall have the sole authority to select the substitute,"

Most agreements set forth that the written contract is the entire contract and that there are no other agreements, understandings or representations.

There are also provisions that the agreement is binding upon the respective parties, their heirs or successors.

I reviewed a contract which had a provision that prior to the termination, if the Congregation wished to renew, the Congregation must give 90 days notice and the Cantor must respond by 10 days notice of his willingness to

negotiate. Failure of either notice would result in automatic termination.

One contract refers to 90 days notice, but at least 6 months prior to the high holiday services of any year.

In 1952 a Guide to Congregational Standards which related to "The Congregation and its Rabbi" was adopted. These were revised in 1971 and again in 1973. The final revisions were adopted by the Rabbinical Assembly and the Cantors Assembly and all of the provisions for Rabbis relating to tenure, severance, employment terms, vacations, fringe benefits were adopted also for Cantors. The provisions were unanimously approved by Representatives of the United Synagogues but unfortunately at the Convention of the U.S. in 1973, they were not adopted. If they had been adopted, the drawing of contracts between Rabbis, Cantors and synagogue would have been greatly simplified and unified.

Perhaps it would be well to insert in your contract a statement of the general status of the Cantor, using the language which was worked out by our Committee on Standards with the United Synagogue Committee even though the entire code was not adopted at the last Convention of the United Synagogue.

However, in 1972 a Model Contract was prepared by the Rabbinical Assembly which contains most of the provisions which I have been discussing with you, and most of them apply to Cantors as well as Rabbis.

I suggest that you or your attorney make a study of this agreement as a guide to you in your negotiations.

Also, it would be well that you take along with you as a guide for discussion during negotiations, the simple headings of the various topics as a reminder. These are: duties, length of term, renewal, compensation, Pension, Health, Blue Shield & Blue Cross, Major Medical, illness and disability, housing, vacation, mergers, liquidations, Convention costs, moving expenses, arbitration, renewal notices, severance payment, termination, retirement, Freedom of the pulpit, a suitable private office, allowance of time for study and communal and civic activities.

Remember, the Cantors Assembly officers and Joint Placement Committee are always ready to help you.

WORKSHOP B: The Hazdan and the Media

Conducted by S .d Darion News Manager, Television Public Affairs of the American Broadcasting Company

(Mr. Darion is Executive Producer of "Directions," ABC News' religious-cultural series, seen weekly on the ABC Television Network. "Directions"' cameras have traveled to the Middle East, Asia, Europe, the Pacific, and soon to Western Africa, in order to record the religious practices and beliefs of people around the world.

Darion joined ABC News in 1953 as a newswriter and has since been nominated for an Emmy Award, and served as executive producer for both the "ABC Evening News" and the ABC News Special Events Unit, which he organized.

He was named Manager of Television Public Affiars in the spring of 1971.)

Hazzan Morris Levinson:

Probably one of the great distinctions of ourhonored guest this morning is that he was presented with the Cantors Assembly Kavod Award last night. Mr. Sid Darion is the Manager of Public Affairs ABC Television News and has served with great distinction in every area of television news broadcasting. Since assuming command of ABC News' public affairs programming in 1971, Mr. Darion has produced programs for the "Directions" series that have drawn more audience response than any shows done previously for the series. In every kit is a beautiful little pamphlet. I suggest very strongly that you read it and look at it because the art work in it is really very beautiful.

Under Mr. Darion's guidance, "Directions" cameras are turning to the Middle East for a series of programs of Islamic religions, toRome for an exclusive interview with Father Pedro Arupa, the powerful leader of the Roman Catholic Jesuit Order, and to Holland for a series of interviews with students staying at the Anne Frank House in Amsterdam. A recent assignment sent a "Directions" crew through Asia to produce a series of five programs dealing with Asian religions.

Mr. Darion was appointed Manager of Television Public Affairs in the spring of 1971 after serving two years as a producer in the ABC news documentary unit. Prior to this assignment he was Executive Producer of the network's week-night television newscast. While with the ABC Evening News he supervised the change from black and white to color telecasting and presided over the increase in news program time from 15 minutes to 30 minutes each week night. Now, Sam will be asking Mr. Darion some questions. Mr. Darion would prefer that it be a sort of question and answer period. I won't tell you any more about Mr. Darion because I expect Sam to ask him to tell you about himself. After Sam's questions are exhausted - well I don't think they will be exhausted because there is really a great deal to say about Mr. Darion - and about his work, but when Sam feels there is enough time for some questions from the audience we will invite you to ask Mr. Darion whatever you would like.

Hazzan Samuel Rosenbaum:

Thank you very much, Morris.

Sid expressed to us the delightful thought that "it's good to be a Jew" for him and it's very, very good for us to know that a devoted and dedicated Jew is in the position in which he is. Sid, would you rise and meet my colleagues and would you begin by telling us something about yourself, your job and the functions and the goals of "Directions" because this will point the direction in which we will go from here,

Mr. Sid Darion:

First, Sam, I'd like to say that I expressed my gratitude last night for the award and for your hospitality and for the forty-five minutes or hour that we're here. From now on, no more Mr. Nice Guy. I have some serious gripes and complaints for the Cantors. I think you are blowing a great opportunity to use the media, you are not doing it right. I hope most of this can be ad lib in response to your questions. But if I run out of gripes I have some written down here.

I've been with ABC News since 1953 when I started as a writer for the John Daly Show, if you remember that one. I was the seventh man in the ABC-TV newsroom at that time.

There are a hundred now. One of the first major assignments I had was covering, as film director, the Army-McCarthy hearings. For me one of the most significant assignments was producing ABC's coverage of the Eichman Trial, and spending that entire period in Israel, with a real opportunity to get to know the country. I have worked in every area of broadcasting. I accepted gratefully this assignment to be appointed Manager of Public Affairs which also makes me Executive Producer of "Directions" which is the network's main effort in religious programming. It is carried by the network at 1:00 P.M. on Sundays, and the fact that some of you don't see it and don't know it is one of the things I want to gripe about.

I was talking to a cantor at breakfast this morning who said, "You know, we don't see your program in our area until 10 o'clock." And I said, "Well, that means two things, because the local stations have complete autonomy as to what network feeds they carry or do not carry. So we can do the best programming in the world: the local station can pretty well do as it pleases if it feels that it is satisfying the FCC requirements on religious and public service work. The station manager will respond to an angry clergyman, I think, faster than it will to anything else. And I'm sitting here with a cantor who says, "You know, we don't see you til 10 o'clock in the morning," which means, since the program is put on at 1 o'clock, that evidently if it's 10 o'clock then it's a week later." I said, "Then, what have you done about it?" What you don't realize is that programs that you have not seen are the ones you would really be interested in. I think you would be interested in all of them, but "The Making of the Cantor" if you did not see it in your area, particularly "Rendezvous With Freedom" and "Yizkor," both of which we have submitted for Emmy considerations. If you haven't seen them then you're missing a bet and you are depriving your congregation of something they should be seeing. And I say you because you are community leaders as well as leaders within your congregations. If you don't act and do something, you're depriving them of something that's important to them. So I think that it is necessary for you to know, to make it your business to know what the networks are putting on in the area of religious broadcasting. And also make your feelings known when you are pleased and when you are displeased.

When I spoke to my boss yesterday he said, "How many people are there?" I'm talking now to the Vice President in charge of Documentaries and Public Affairs and I guess at the time that I was pretty close, I said about 700. He said "Holy Cow! ". He said, "Where are they from?" I said, "Every state and Canada." He said, "I'd better spread the word and tell them to get a little more publicity out on this because it's a lot bigger than I thought."

There's an ecumenical approach to this that I plead with you to examine. It works pretty well with some of the faith groups and I think it could work in many of your areas. If you have a good working relationship with a local minister or a priest get together with them, have them approach the station both for your local programming, the things you want to do, and for getting the network programming that many of you are not getting. I've spoken to people who have looked at the pamphlet we published on "Directions" and which you have. It represents the high-lights of the programs we've done and many of them are not seen in your areas. This is something you can do.

The other gripe I have, among many, is that I've been in network news for 20 years and the Cantors Assembly is one of the best kept secrets in the news business. I never knew that you existed. I was in charge of Religious Affairs - religious programming - for a year before I knew the Assembly existed as a body. I knew the Jewish Theological Seminary existed because I inherited it as my main contact with Jewish programming and I knew they had a school for Cantors there. But that a Cantors Assembly of this kind existed, I didn't know.

That's your fault, because that's something I have to know. I can't do work for you, I can't do work with you unless I know you exist. So it's up to you to bring yourselves to my attention.

Now look. There are only three networks and each one has a person in my position. In your local areas there are anywhere from two to four or five radio and TV stations. Do you know personally the program manager and the news director of each of those stations on a first name basis so that you can call him when something comes up, so that he respects you and knows who you are? Do you know that most of this country and among them a lot of Jews who are not regular observing Jews, do not appreciate the concept

of the dual ministry, don't understand it, don't understand the Cantor's function and what he does? That's all your fault. Don't blame me because you don't see anything on the air. I don't know it if you don't tell me. And what I'm appealing for is your cooperation in this way - help me do your job. You're helping me do my job with the award, with the recognition that you're giving me. That's important. But help me do your job and my job by letting me know what's going on.

Hazzan Rosenbaum:

There are a number of ways, by the way this is obviously not a course in television technique, but rather a course in relationships with television people, the television media, in which we can get our message across to them. How do we direct the attention of the local and national media to a worthy musical work which we believe deserves television or radio time? For instance, it's now the 30th time that David Putterman of Park Avenue Synagogue has commissioned a new work of contemporary music for the synagogue each year. In some years there were a number of composers, but basically one composer was commissioned each year. The latest one was premiered last Friday and yet not one of these has been televised. There are other men here who are creative and who do wonderful work in their congregations. Can they really go up to your office and knock on your door and say, "Mr. Darion, here I am!"?

Mr. Darion:

How far is the Cantor's synagogue from ABC headquarters?

Hazzan Rosenbaum:

Well, it's about an easy walk. It's on 87th St. and Park Ave.

Mr. Darion:

There's also the minor fact that Leonard Goldenson, the Chairman of the Board of ABC, was, when he was living in New York, a member of the Park Avenue congregation. Why didn't I know what was going on in that synagogue?

Another point. Do you know how much paper comes over my desk? Ask my wife what I bring home at night and how she

laughs. This is the importance of this Assembly, of an organization such as this. I think most of you know the name, if you don't know him personally, Milton Krentz, who was with the Jewish Theological Seminary, as a liason with the media. So when I want something in that area I contact Milton. It so happens that I've known Milton for some 20 years because we've worked together on other programs. So I have a central contact there. Here, in Sam, with whom I've established a personal relationship I have a contact with your organization. So Sam can be a source for me of worthy requests that he wants brought to my attention. I would ask you to keep in mind that as far as "Directions" is concerned we peg our programs as much as possible to news events, and it could be the anniversary of some important occurrence. For example, "Yizkor" was aired on the anniversary of Yom Hashoah. So there was a justification to do that since we are in the news department.

On a local level again you have a much better chance of getting something on the air if you can tie it to a specific event so that it can be justified in the minds of the programmers. Now, remember when you do this that part of the function, whether people like to hear this or not, it's true, part of the function of television news (and this falls in the news category) is to entertain: because if it's going to be a speech or a slide presentation you're just not going to hold an audience. So you have to devise in your own mind some dramatic way in which to present what you want the station to carry. Now, if you have established the relationship I'm talking about with the station manager or the program manager and you go to him and say, "Now look, this holiday is coming up. We'd like to do something. Now what do you suggest?" Make him part of it, bring him into it and then he can pat himself on the back and he can show it to his boss. You involve him in this thing and he gets Brownie points, the station gets Brownie points because they can show that to the F.C.C. That's the way you have to work. The gripe I have against Sam is that a wonderful piece of work, "Yizkor," was brought to my attention, not by Sam, but by a person who I think you know is a very good friend of all of you, Norman Warembud, who happens to be an old and dear friend of Shalom Secunda's and who wanted to help do something to pay tribute to Sholom. Norman has done this before. Now Norman, as you know, is in publishing and he has imagination and he has the kind of an eye for these things. I didn't know he existed. He phoned me one day on a totally different subject. He said, "Now look, we have in our publishing company a new Mass that has been

written and dedicated to St. Patrick and you have St. Patrick's Day coming up. Since you are a public service program we will give you the right to put this on the air, give you exclusive TV rights because we want to see it get on the air and we want it shown." So we worked with Norman and his company. I never thought it would get off the ground, but we found that the cooperation from the Catholic Church was fine, we did it out of the Shrine in Washington, and then I turned to the Catholic Church and I've been to many conferences with them and I said, "Why did Norman Warembud have to tell me about the St. Patrick's Mass which was just a natural for programming on St. Patrick's Day?" And they were a little flustered. Now Norman comes to me and says, "You know the composition called "Yizkor," and I said, "Well, what about it?" He showed it to me, we played a tape, I said, "What do you have in mind?" He said, "Well, there's a Temple in Rochester and the Cantor there wrote the words..." And I said, "Come on now Norman, we can't do small-town stuff, you know - the network." He said, "Look, I'm not going to steer you wrong, come up and take a look." And, because he had won my confidence as all of you should win my confidence as an organization, I went up there and I met Cantor Rosenbaum and I looked through that magnificent Temple and saw the facilities and I heard the accoustics and I figured that within our budget we could do it. And that's when we started putting it together. But I suggest, Sam, that it's you and not Norman who should have brought that work to my attention.

Hazzan Rosenbaum:

Would you tell us something of the invitation you received from the Catholic Church to work with them to prepare them for the proper approach to television. Perhaps we could copy that idea and run similar seminars where we could have more detailed and technical information to help our men.

Mr. Darion:

I think it's an excellent idea and I have some suggestions to modify their plans because I don't know if you can do quite what they do.

Each year the Catholic Church takes a group of ten bishops to one of their Catholic universities. And they hold a three or four day workshop with those bishops to teach them how to use the media, television, in particular.

In addition to a discussion such as this, we go to a local TV station if there isn't that facility on the campus. (We've done it in New Orleans, we've done it in Notre Dame.) We take the bishop and we put him in front of a camera and we say, "Okay, Your Emminence, you're on for two minutes. Just tell us about your area, what you do, what your activities are, just ad lib it." And he speaks. Some of them are very articulate, some of them are really untalented in that skill and think it's a waste of time. Some of them are shocked when they see what they look like, because we play it back immediately on video-tape. Then a panel of people such as myself criticize it and say, "See what you did there? See how your eyes were going the wrong way? Do you realize how many times you said ah, ah, ah? Do you notice the lack of spontaneity there? Try it again!"

We go through a couple of days of this and then we ask them to prepare a couple of minutes of written material and we put it on a prompter for them and we play that back immediately. "See how your eyes are following the machine? You know the trick is...." And we teach them the techniques of performing in front of a television camera.

The politicians learned this a long time ago. We've been holding workshops for people running for office for a long time at their request. Now they do this every year for ten different bishops. They called me several times from Washington and they had a particular cardinal or somebody in and could they use our Washington facilities for this. I said, "Yes," but frankly it got a little out of hand because it does become expensive. So I said to them, "Look, you can use it once a year on the house. That will be our gesture. But you can rent it any time for cost. If you want three cameramen, whatever, no profit will be made on it, just the basic cost of the people there. Rent it any time. You can arrange to find out when it's free."

Now I suggest that you might be able to work out such sessions on annual conferences such as this, or smaller groups but you might also be able to work out sessions like that in your local areas with one of your local TV stations. I think they'd be flattered, and I think that if you went through this and put yourself through the disciplines that I've just described and looked at yourself and watched yourself, and ask the program manager or the news manager there to watch you and work with you and criticize you, you will learn a great deal. You can accept or reject what he says, but I think that without doing the elaborate thing,

which is very good if you can do it, of going to Notre Dame or Loyola, if you don't have those facilities it can be done on a local level and I think you would find it very valuable.

Hazzan Rosenbaum:

As you know, the first thing that a hazzan must be able to do and does and wants to do, is sing. I've seen programs where cantors were invited to celebrate Jewish Music Month on television and there's something lacking in them. The cantor comes on and he sings very well, (you alluded to some of the points) and while we said that this would not be a technique session, are there any general rules, is it better to have a running commentary or a script or a story or an idea running through it or can you simply present the recital as beautifully as Hazzan Alexandrovitch did it last night without any props, without any supporting material. I know a lot of our men do this kind of thing and we could use some unbiased opinion.

Mr. Darion:

Well, I think you have a double consideration here. You see, when you're talking about Alexandrovitch you're talking about a concert artist of world renown who is particularly newsworthy because of his flight from Russia, and if he ever appears for example in your community, I know he's been there, he is a natural for a television appearance, tied in with your congregation even as a conversation, if not singing. When he made that remark last night in Yiddish about a bird sings better when it's out of its cage I was very moved. I met him later last night afterwards and found that he can speak English quite well. I mean everybody who hears this, Jew or Christian, will be receptive when there's a remark like that and everybody feels good about it. Alright, that's an Alexandrovitch. That's one ball game.

I think that too many times when you deal with television you make the mistake of doing programs for Jews and I think you miss a big bet there. I don't think you should use the media to foster yourselves alone. It gives you an opportunity to explain Judaism and the concepts of Judaism and what you stand for to many people who have no idea and who want to know. So I think that your approach

in this has got to be very different than the approach in your congregation where everybody knows what you're talking about. I think really what you have to do is take the attitude that when you approach a television station with an idea you are giving them a primer. You are talking to the Protestant farmer out in the hills who is not quite sure what a Jew is. I've been through this. We have a saying at ABC in terms of any programming we do for the network. Will it be meaningful to the little old lady in Kansas City?

Now, the "Making of a Cantor," whether you liked the approach to that film or not, did that kind of thing because it showed everybody, particularly the non-Jews, that the cantor is not the quiet little man studying in the corner all the time but this was a kid who grew up, we showed the album of his kid pictures with his weight-lifting shots, and he emerges as a human being. And then we got some very interesting mail.

Now let me give you some idea of the opportunity that is before you when you get a program on a network. Usually these afternoon programs are not checked in terms of audience, they usually take the Nielson ratings on prime time only. But they decided to take a spot check on one. Now it's warming up a bit, people go out and play golf, this is one o'clock Sunday afternoon for those stations that carry it at that time. We did a program called "The Religion of Bali - Religion in Paradise." This was significant to us because this program, while it was a very beautiful program, beautifully filmed, had no particular interest group behind it. It was about the religion of Bali. They did a spot Nielson survey on it just to see what it would get and were amazed to find that that program drew over 3 million homes.

Now when we work with the various faith groups, the National Council of Churches for example, when they are doing a program in cooperation with us, they will send out notices to a quarter of a million churches. So we know that every one of those churches is being urged to watch. The most organized and fantastic effort I ever saw was when we did a program (because we also protect the interest of minority religions) we did one with the Christian Scientists. They went up on every pulpit and they announced the program, suggested that the people watch it and that they write in and write their reaction. The response was

so tremendous that the Church itself bought 200 prints of the show to distribute to their various areas for showing there. And these are a disciplined people within their religion. When they are asked to watch, they watch. They liked what they saw and they wrote it in and we had bags of mail there.

Another similar reaction because of a charismatic element of a man was the conversation we did with Abraham Heschel and the mail response, this was the first TV conversation that he had done, (NBC did one about a year later) and I think that something Heschel said to me is something I shall never forget. We were becoming rather good friends just before he died and as you all know he was a very wonderful man. He was a little reluctant at first about doing this, he wanted to know a little more about it. What was he getting into? So Milton Krents arranged for me to visit Dr. Heschel in his office and I thought I was going to size him up to see if he was acceptable to me and wound up being interviewed by him for an hour. Then Dr. Heschel decided to do the program. Well, he did it and he was very pleased with the result. And then he came back and he appeared on another program in which we honor Martin Luther King, "The Death and the Birth of Martin Luther King." You know he was very close to Dr. King. He was joined by Rev. Jessie Jackson, and a Catholic associate of King's, and again the response was tremendous.

One day I got a phone call from Heschel's office, could I possibly just have the time to drop down and see him for a bit that afternoon: a very unusual thing for me. And he was a five minute taxi ride from my office. so I came down there and he had a cubby hole about the size of this podium, piled with books and he turned to me after awhile, slow and humble and hesitant getting to the point and he handed me the preface of a new book he was writing. He said, "Will you please take the time, I'll go out and have a cup of tea, to read this. It will take you about 20 minutes and then I would like your reaction." I was dumbfounded. He came back and I said to him, "Before I give you my reaction I'd like to ask you: You have at your beck and call the greatest scholars in the world. Why are you asking me to look at this?" He said, "Because the response that I got from the programs I did with you showed me that I have for too long been a scholar talking to scholars, a professor talking to professors. You showed me the power of this medium and I intend to use it. So I am taking advantage of you now because if you, with your several college degrees and your knowledge of the

media, do not understand what I'm saying in that preface then I'm going to rewrite it and change my approach to the book." To me that was a great compliment. But it showed how a man of that calibre could realize that he had been missing something for years when he should have been working with us. After that, shortly before his death, he did that wonderful hour with NBC, but this is how it all started.

Hazzan Rosenbaum:

I know that we have a number of questions. I'd like now to turn the proceedings over to Morris Levinson so that we may have as much questioning time as possible.

Question:

Could you tell us how early we could have information on forthcoming programs of interest to us so that each one of us could publicize it in our own synagogues?

Mr. Darion:

There is a very simple answer to that. All of our programs in the area of Jewish affairs are done bearing the seal of cooperation of the Jewish Theological Seminary. The set up is this. We have four major faith groups with which we work. I say four because the Southern Baptist Convention which represents 12 million people we consider a separate group. When I say that we get their seal of cooperation at the end what it means is this. It means that we at ABC and the Jewish Theological Seminary have agreed that we want to do a program on subject X. Each year I put together a list of 20 or 30 subjects. They put together a list of 20 or 30 subjects. I go down the list as often as possible I see where there are lap-overs and it usually works out very simply. There has been very little conflict. And also the things we do make sense. For example, when I told the Seminary that we were going to put "Yizkor" on the air as a program I didn't ask them, I told them. And I said we would also like of course to have their seal of cooperation on it. If they elect not to give it to us we'll simply make it an ABC news program. Of course they wanted to be part of it. And they were. They had their seal of cooperation on it. Every program that is done in the Jewish area, the information for it is given to the Seminary and the Seminary is supposed to send this out as soon as possible to every congregation.

Hazzan Rosenbaum:

The way they do it is to send a Newsletter to bulletin editors. I also happen to be a bulletin editor and that sometimes comes too late. Perhaps you can put us on that mailing list so that we can send it out in advance with our monthly minutes and therefore, not to circumvent the Seminary, but help speed up the process.

Mr. Darion:

As far as I'm concerned, anything that brings to public attention a program that we're doing means more viewers. Let me finish with this. Are you suggesting, Sam, that I send such releases to you personally, because if I can do it to one person then, but I can't do it for 800. The length of the advance notice depends on the program. Sometimes, as in the case of "Yizkor," we had two months. Sometimes it's done the same week. Because we do respond to breaking news.

Question:

I'd like to ask a question. I'm frankly not concerned as much with national television. Our concern is with local television and that always becomes a very serious problem for us. All too often the local television stations call us and ask us to do a program. I know 9 times out of 10 I refuse because I am so disappointed with the way they turn out. They are amateur productions, they reach only the local area that know you anyway. The mothers and the daughters and the sons that are involved in these programs are happy with them. For instance, 2 years ago I did a Passover program because the rabbi called me and asked me if I would participate. If the local television had called and asked me I would have refused because I have been so disappointed in the past.

Now what can we do, (and I think this involves us a lot more than what you're doing nationally because none of us aspire to doing a national television program but most of us are involved very often with local television, local planning, local radio). What can we do to elevate the standards of these programs?

Mr. Darion:

If you've got a poor station in your area what can I do about it? I'm serious, the only thing you can do is

if you have checked all of the stations and selected the one that you think is most capable and best, most areas such as yours have at least one really good station that appreciates production values.

Response:

We only have one station.

Are copies of "Directions" programs available for the local people to have in their own community like "Yizkor" and the program on the Cantor?

Mr. Darion:

Yes, there is a special department at ABC that is responsible for selling or renting any of these programs and any inquiries regarding such programs will be directed to that department. You will get a quotation as to price for either purchase or rental. If you are interested why don't you drop me a note and I will send you a whole list of available videotapes or films.

Question:

To what extent does the local ABC station have to carry the program put out by the network? I'm from Detroit and there was a program put out by ABC on the second Seder night that many of us could not see.

Mr. Darion:

That was not our program. The answer to your question is that Detroit is a special case with us because each network has 5 stations that it owns and operates. Detroit happens to be a place where we have one. And those stations we can require to carry the program at 1 o'clock and they do. In our case, it's Detroit, Chicago, New York, Washington and Los Angeles.

But let me tell you something else about the influence and power of people such as yourselves. We did two programs on the "Heritage of Islam" and the Saudi Arabian Embassy called very much disturbed because the program was not going to be carried in Washington. I said there is nothing I can do about it. That's an affiliated station that can do as it pleases. However, I think if you got a couple of the Arab Embassies together and they got the station manager you might persuade him. Well, they persuaded him, he carried

it. Well, then they failed to carry the program on St. Patrick's that was done in Washington. And the Catholics got very angry and they rebroadcast that the next week. And it happened with a show that the Protestants did and then the Christian Scientists found out it wasn't going to be carried there and three of Mrs. Nixon's aides are Christian Scientists and the White House called and the station finally said it's just too much trouble not to carry "Directions," let's just schedule it. That kind of thing does happen.

Question:

Many of the programs of Jewish interest are presented at an ungodly hour that many of us certainly cannot take the time to watch. Jewish parents and children are generally not at home on Sunday mornings at 10 o'clock or at 9 o'clock or 12 o'clock midnight. I was once on a Seminary radio program that went on at 12 o'clock midnight. Who's going to sit around to listen to a radio program? What can we do about it? Some kind of pressure? Now you know we can't go into a TV station and tell them to cut out a baseball game in the afternoon when you might be home or some other great event. What can we do about it?

Mr. Darion:

Gentlemen, you are underestimating your power. You don't know how much muscle you've got. You don't know what a letterhead from a congregation signed by the rabbi and the cantor means. You don't know how nervous a station manager gets when he feels the complaint might be filed with the FCC. You get together as a group if there are several temples in the area. Let 5 rabbis come and join with the priests and the ministers if you can, if it's proper, and say put that program on at a decent hour.

Question:

This presentation was quite informative and I think this gives us some ideas at least in some given communities what we can do in planning ahead. This coming year, for instance, is our 30th Anniversary of the end of the 2nd World War. It will be a milestone as far as commemoration or remembering and an opportunity again to show our spirit nation-wide. And many, many thoughts came to my mind and it has been mentioned just before about certain programs that is a combination of churches and synagogues interfaith

religion. In my community, for instance, there is a Protestant center of radio and TV and they distribute all over the world standard services on tape to every major Army, Air Force base all over the world. Now these people called me one day about 4 or 5 years ago, with an idea why can't we do it for the Jewish servicemen. Unfortunately we got as far as Washington to the head of the Jewish chaplains and this was where it was killed. There was no cooperation. But this was something we shed light on this morning. I think we should look into these programs and try to coordinate as an organization, as an Assembly, to get into these areas. This is our area as far as services are concerned and pursue a thing like that and this will get us on the right track and also benefit the station and in fact the organization.

Mr. Darion:

This, in fact, is what I am urging you to do.

Question:

Mr. Darion, you implied that stations have a certain obligation to the FCC to provide certain things. Well, this is really the first I have known about this. What obligations do they have and what obligations do they not have?

Mr. Darion:

Well, it's not spelled out specifically and I think this is intentional. But to be safe with license renewal, a station has to prove through its records that it has done a certain amount of public service broadcasting, and in the public service area comes religion. Now the FCC is not that easily fooled either. If they see that all of the religious programs are stuck up at 6 o'clock in the morning and they put on a preacher and let him read for half an hour they know that's lip service. So the stations are very aware of the fact that they have to show some kind of record to the FCC. When a network program comes along, it's all done for them. All they have to do is plug it in. So if they get enough pressure on them that gets them a Brownie point with the FCC. Radio stations too, yes.

Question:

You have told all of us that you can't simply collect all of the suggestions that come to you from the Jewish group, that they have to be pro-rated, and not show preference or partiality to one particular religious group. Is there a formula you apply to determine who gets what portion of your available program time?

Mr. Darion:

Yes, of course we have a formula that is worked out. The Catholics and the Protestants and the Jews each get an equal number of programs. There are 39 of them a year. In each quarter, and we are on the air for three broadcasting quarters, in each quarter one program is reserved for a minority religion and two programs a year are given to the Southern Baptist Convention. So we're dealing really with perhaps in terms of production programs that we would do with the Jews for a single broadcast period, 3 or 4 production programs, but there are also things that should be brought to our attention in the conversation programs which can be extremely important.

CANTORS ASSEMBLY
pre sents

HAGGADAH - A SEARCH FOR FREEDOM

Wednesday, May 15, 1974, 3 P.M.

An oratorio for Tenor solo (Leader), Mixed Chorus, Optional Children's Choir, Baritone and Alto solos, Narrator, Chamber orchestra and Organ.

Text adaptation: Hazzan Harold Lerner; Music: Dr. Morton Gold

Hazzan Harold Lerner, Leader	Frank Macomber, Organ
David Robinson, Baritone	William McGee, Percussion
Jill Skehan, Alto	John Bersani, Percussion
Jamesville-Dewitt High School Chorus	Morton Gold, Conducting
Bonnie Nye, Director	

PART I

TORAH	Chorus
KIDDUSH	Leader
MA NISHTANA	Alto and Chorus
ARBA-AH BANIM	
The Wise Son	Alto
The Contrary Son	Baritone
The Simple Son	Female Chorus
The Mute Son	Alto
MAGID	Leader and Chorus
MAKKOT	Chorus
HALLELUYAH	Ensemble

PART II

SHULCHAN ARUCH	Leader and Chorus
MATZA ZO	Leader
MIGHTY GOD	Leader and Chorus
MAROR ZO	Leader
SEARCH AND INQUIRE	Narrator and Chorus
KARPAS ZO	Leader
DAYENU	Leader and Chorus
PESAH ZO	Leader
I ONCE HAD A BIRD	Chorus
HALLEL	Leader and Chorus
NIRTZA	Leader and Chorus
L'SHANA HABA-AH	Ensemble

HAGGADAH was commissioned by Temple Adath Yeshurun of Syracuse, New York. The premiere performance took place on March 31, 1974. In the interest of economy, today's performance will utilize organ and percussion in place of the chamber orchestra.

WEDNESDAY EVENING, MAY 15

Hazzanim in Recital

R'tzei, M. Ganchoff
Hazzan Abraham Mizrachi, Albany, N. Y.

Baruch Adonai Bayom, L. Miller
Hazzan Hyman Sky, Kansas City, Mo.

Misratzeh B'rachamim, J. Rappaport
Hazzan Eliezer Kirshblum Toronto, Canada

Zochrenu Bezikoron Tbv, L. Edelstein
Hazzan Gabriel Berkovitz, Akron, Ohio

Ki K'shimcho, J. Rosenblatt, Arr. Malavsky
Hazzan Israel Barzak (Accompanied by Raymond D. Whalen)

Vilirusholayim Ircho, A. Ellstein
Hazzan Charles Bloch, New York City

Bircha s Kchanim, A. Ellstein
Hazzan Joseph Bach, Allentown, Pa.

Mr. Burton H. Scalin, Accompanist